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Electronic comics go online as disposable culture meets the digital age.

BY JEFFREY FRENTZEN

THE WORLD OF HOME ENTERTAINMENT IS ABOUT TO ENTER A NO MAN'S LAND. By the end of the century, we will choose from hundreds of cable-TV program selections, phone our friends, and actually interact with remote information sources and TV shows using our remotes. ■ What sort of entertainment will we be able to select? Try comic books. ■ The names Gene Roddenberry, Leonard Nimoy, and Neil Gaiman are all set to appear "above the title" on a line of comics to be released in the next few months by Florida-based Techno-Comix. With titles like *Primortals*, *Mr. Hero—Newmatic Man*, and *Lost Universe*, the storylines promise to aim straight at the eight-year-old mentality. Nimoy's concept involves aliens visiting Earth; Gaiman has conceptualized a steam-powered robot; and Roddenberry's vision…well, it's another one of his "Wagon Train to the Stars" scenarios involving space colonists. At first you'll be able to go to the neighborhood comic book store to read them; beginning next year, some of us will be able to read and interact with these comic books on TV.



Mr. Hero, a Victorian steam-powered robot, prepares for battle with his creator and former master, the reptilian villain Teknophage (who likes to keep close at hand a momento of another dispute).

Leonard Nimoy's *Primortals*, the first of these high-tech comics, sounds like something from a particularly specious *In Search Of* script: Primordial creatures, kidnapped from Earth by an alien intelligence thousands of years ago and transformed by means unknown, are about to return to their home planet, led by a being known as Primaster. According to Nimoy, the plot grew out of the question, What would happen on Earth if we were to get scientific proof that aliens were going to visit? To find out, you'll have to wait until November, when the first issue will be available.

The second series, *Mr. Hero—The Newmatic Man*, sounds somewhat better, as should be hoped from the celebrated young creator of DC comics' *The Sandman*. It tells of the adventures of a robot built in the nineteenth century, long since forgotten, which is discovered by Jenny, a museum curator. After activating Mr. Hero, she learns how interesting life can be with a mechanical sidekick with Victorian sensibilities. Teknophage, an interdimensional villain who looks like a lizard and wears an Armani suit, discovers that the robot—slated for destruction long ago—is still active and garnering attention. A battle of wits and chases ensue. It will also be on stands in November.

Gene Roddenberry's *Lost Universe* may beg the question: Do we need another media version of *Star Trek*? This comic, based on what Techno-Comix calls "Roddenberry's final work" (which, for all we know, may have been a few words scribbled on the back of an envelope), tells about space exploration in the future, featuring a team of explorers who set out to reunite colonies scattered throughout a group of asteroids—*Trek* with "the Prime Directive" tossed out the window. Stories will be developed by *Star Trek* writer D.C. Fontana and Majel Barrett Roddenberry, with artwork featuring designs by veteran SF illustrator Kelly Freas. Techno-Comix doesn't promise originality; in fact, they seem anxious to present *Lost Universe* as another annex to the seemingly endless line of *Star Trek* franchises.

Despite the prominence of the names Nimoy, Roddenberry, and Gaiman on these titles, they will be written by other hands. For example, the Technophage character will spin off from "Mr. Hero" into its own title, again with the Gaiman name above the title, but actually written by Rick Veitch. The first issue of *Primortals* is written by Kate Worley; *Mr. Hero—the Newmatic Man* will debut in a story from the pen of Jim Vance.

A future Techno-Comix series, *Mickey Spillane's Mike Danger*, will also appear in a syndicated newspaper

Continued on page 38



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The Sci-Fi Channel celebrates the holidays with a banquet of special events and exclusive presentations.

BY MAX LANSING

IT'S HOLIDAY TIME, AND THE SCI-FI CHANNEL IS CELEBRATING with two merry months packed with special events and exclusive presentations. Beginning October 31 (through November 4), the Sci-Fi Channel gets ready to head to the multiplex for Kenneth Branagh's much-talked-about *Mary Shelley's Frankenstein*. Sci-Fi features five days of Frankenstein films: *Frankenstein, The Bride of Frankenstein, Son of Frankenstein, The Ghost of Frankenstein* and *The House of Frankenstein*. All films air at 9 p.m. ET and 1 a.m. (All times listed for this article are Eastern Standard Time.)

Terri Garr hosts when the Sci-Fi Channel showcases the letterboxed version of Steven Spielberg's *Close Encounters of the Third Kind* Saturday, November 5 at 8 p.m. and 12 a.m., and the regular, full-screen, pan-and-scan version on Sunday November 27 at 3 p.m.



Chewbacca, Luke, Obi-Wan and Han return from light-speed when the Channel airs the Star Wars Trilogy *on Saturday, November 26.*

Bela Lugosi fans will want to plant themselves in front of the tube (or buy lots of videotape) Saturday November 12, when Sci-Fi manifests a marathon of *The Phantom Creeps*, the spine-tingling 1939 mystery serial. All twelve episodes of the five-hour series will be shown, beginning at 2 p.m.

The staff of the Sci-Fi Channel will have their tongues planted firmly in their cheeks for five days, beginning Monday, November 14, when we air *Bad Brains and Hideous Heads Week*, including *Fiend Without a Face, The Thing That Couldn't Die, The Brain Eaters, Creature with the Atom Brain*, and *Scanners*, all airing nightly at 9 p.m. and 1 a.m.

Sci-Fi has lots of highlights for Trekkers in November. Tune in the weeks of October 31, November 7 and November 14 for the Sci-Fi Channel's *Star Trek VII: Generations* consumer sweepstakes. Sci-Fi is teaming up with Suncoast stores and AT&T to give away a spectacular grand prize: a customized replica of Captain Picard's Command Chair. Twenty-five *Screen Voyages* boxed sets, featuring six *Star Trek* movies and a Communicator Pin, and five movie posters autographed by the films' stars, will also be awarded. Stop by Suncoast stores to pick up an entry blank, and stay tuned to Sci-Fi for a special 800 number you can call to enter!

This month, Sci-Fi is also proud to present an exclusive *Star Trek VII: Generations* special, providing a behind-the-scenes preview of *Star Trek: Generations*, with never-before-seen film footage and new interviews with the casts of both *Star Trek* and *Star Trek: The New Generation*. The special will air Wednesday, November 16 at 7: 30 p.m. and 11:30 p.m., and Thursday, November 18 at 7 p.m. and 11:30 p.m., to get you primed for the release of the film on November 18. Other airings are Sunday, November 20 at 7 p.m. and 11 p.m.; Tuesday, November 22 at 1:30 p.m. and 11:30 p.m.; Saturday, November 26 at 11:30 a.m.; and Sunday, November 27 at 11:30 a.m.

The Sci-Fi Channel fills you up Thanksgiving Week with a feast of *Star Wars* programming: *The Making of Star Wars* Monday, November 21 at 9 p.m. and 1 a.m.; *The Making of the Empire Strikes Back* Tuesday, November 22 at 9 p.m. and 1 a.m.; *Return of the Jedi: Classic Creatures* Wednesday, November 23 at 9 p.m. and 1 a.m.; and *From Star Wars to Jedi: The Making of a Saga* Friday, November 25 and Saturday, November 26 at 2 p.m. The special main course will be a presentation of the incomparable *Star Wars* trilogy Friday, November 25 beginning at 3 p.m., hosted by Princess Leia herself, Carrie Fisher. Then the network, which was the first ever to broadcast all three installments of the *Star Wars* trilogy together in one place, will be the first ever to present all the movies in their letterboxed versions on Saturday November 26, beginning at 3 p.m.

If you can't believe how much you can eat this Thanksgiving, check out the Sci-Fi Channel on Turkey Day for eighteen hours of stuff that will really blow your mind. A holiday marathon of back-to-back episodes of *Ripley's Believe It or Not*, the series based on the late Robert L. Ripley's quest for the fantastic, spotlighting unusual stories from around the globe, will be shown Thursday, November 24, beginning at 9 a.m. The talented Jack Palance hosts, as subjects of featured episodes include insect invaders, man-eating Komodo Dragons and fire-walkers

Strange New Worlds ON VIDEO



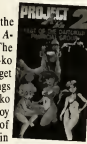
PROJECT A-KO

This animated feature is the best in Japanimation. A-ko is a normal teenager... except that within her diminutive frame lies superhuman strength. Direct from Japan, this is one of the best-selling features and it has never been offered at this low price. Dubbed in English. CAUTION: Contains nudity. (Color)

#6133 Approx. 86 minutes $19.98

PROJECT A-KO 2

The fantastic sequal to the incredibly popular ***Project A-ko*** is now in English. The wealthy and beautiful B-ko will not rest until she can get A-ko out of the way. Things get really crazy when B-ko builds a giant robot to destroy A-ko. Over 70 minutes of great Japanimation, now in English! (Color)



#7283 Approx. 70 minutes $19.98



PROJECT A-KO VERSUS BATTLE 1: GREY SIDE

Watch out! A-ko is back in a brand new adventure. When C-ko is kidnapped by a ruthless space terrorist and his gorgeous but hot tempered partner, A-ko and B-ko are off in pursuit. But this time superhuman strength isn't enough. Original Japanese with English subtitles. (Color)

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THIS ISLAND EARTH

Science-fiction exploded all over the screen in the 1950s and you won't get a better sample than ***This Island Earth***. Setting the standard for the times with incredible special effects that took two and a half years to produce, this film is an out-of-this-world classic. Two college sweethearts are kidnapped by the mysterious alien Exeter and taken to his home planet so they can use their expertise to help prepare for an interplanetary war. (Color)



#7384 Approx. 90 minutes $19.98

THE DAY THE EARTH STOOD STILL



Gort, Klaatu barada nikto! With those words, Patricia Neal saved the Earth from complete destruction in this 1951 science-fiction classic. A pioneer in the genre, this film was one of the first to portray aliens from space as advanced supermen with unexplainable powers and technology rather than bug-eyed monsters. Michael Rennie is Klaatu, an inter-galactic policeman who has come to Earth on a mission of friendship, but he finds the people of Earth less than cooperative. When he is fatally wounded, the giant robot Gort begins a mission to destroy the Earth. (B&W)

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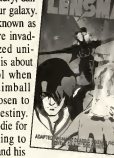


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If you need even more to sink your teeth into, it's coming, just in time for the release of Neil Jordan's long-awaited theatrical version of Anne Rice's *Interview With The Vampire*. Sci-Fi bites with a five-day *Interview With The Vampire* "Fang Fest," the week of Monday, November 28, featuring *Dracula* (1931), *Brides of Dracula*, *To Die For*, *Vampire at Midnight* and *Dracula* (1979). All films will air at 5 p.m. and 1 a.m.



The Brain Eaters *claim another victim as part of the Channel's* Bad Brains and Hideous Heads Week, *beginning November 14.*

The Sci-Fi Channel Premiere Event for December is the much-imitated 1956 classic *Invasion of the Body Snatchers*, which will air Saturday, December 3 at 8 p.m. and 12 a.m.; Sunday, December 4 at 4:30 p.m.; and Saturday, December 10 at 4 p.m.

Sci-Fi gets simian with *Planet of the Apes* Week, featuring five monkey movies beginning Monday, December 12. *Planet of the Apes*, *Beneath the Planet of the Apes*, *Escape from the Planet of the Apes*, *Conquest of the Planet of the Apes*, and *Battle for the Planet of the Apes* will all air at 9 p.m. and 1 a.m.

Then the Sci-Fi Channel gets lost with a cinematic Premiere Feature, *The Hidden 2*, which will be shown Saturday, December 17 at 8 p.m. and 12 a.m.; Sunday, December 18 at 4:30 p.m.; and Saturday, December 24 at 4 p.m.

Finally, it's "the most wonderful time of the year," not only for holiday shopping, but also for fans of the classic anthology series *The Twilight Zone*. The Sci-Fi Channel proudly presents an original, sixty-minute *Twilight Zone* special this month, featuring rare highlights, clips from classic episodes, and interviews with some of the many stars whose careers began with the landmark show.

The special, which can be seen Saturday, December 17 at 1 p.m., 7 p.m. and 11 p.m.; Sunday, December 18 at 12 p.m., 8 p.m., and 12 a.m.; Monday, December 19 at 9 p.m. and 1 a.m.; and Tuesday, December 27 at 10 p.m. and 2 a.m. kicks off an exclusive multi-year run of the *Twilight Zone* on Sci-Fi.

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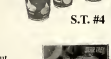
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this historic series—that includes 136 half-hour episodes and 18 rarely seen hour-long shows. Plus, the Sci-Fi Channel gives Rod Serling fans another Christmas present, with an 18-hour, 36-episode marathon of *Night Gallery* on Sunday, December 25, beginning at 9 a.m.



Charles Bronson plays a soldier who has survived World War III only to find himself in The Twilight Zone. *The series begins an exclusive run on the Channel in 1995.*

Lastly, if you can take your eyes away from the set for a minute, take a stroll over to the nearest campus as the Rolling Stone Rock and Roll Bowl continues to roll through colleges coast to coast in November and December. Sci-fi fans can visit the Sci-Fi Channel booth to view TV monitors showcasing clips and promos, and can sign up to participate in the Rock and Roll Bowl Game Competition, a trivia event based on the same concept as the popular game show *Jeopardy.* Hundreds of students will have a chance to answer trivia questions, including many from an entire category devoted exclusively to science fiction and sci-fi entertainments, in exchange for great prizes.

Upcoming tour stops include: University of Texas/Arlington (11/1); University of North Texas/Denton (11/2); Northern Arizona University/Flagstaff (11/9); Arizona State University/Tempe (11/10); University of California/Santa Barbara (11/14); California State University/ Northridge (11/15); California State University/Los Angeles (11/16): San Jose State University (11/18); and California State University/Long Beach (11/21). Additional schools will be added, so check your campus newspaper and *Rolling Stone* magazine to see if Sci-Fi is coming to your college.

The Sci-Fi Channel has exciting plans for a new year full of original specials, Planetary Premiere movies, newly acquired series and films, and more of the best science fiction, science fact, fantasy and classic horror entertainment. So have a happy, horror-filled holiday and see you in 1995! □

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Expect another *Highlander* sequel, a new Spielberg epic and more!

BY ROBERT MARTIN

"THERE CAN BE ONLY ONE," they said—but then they made two more. *Highlander 3: The Magician,* the newest installment in the saga of Connor McLeod, is set for a mid-December release date. *Highlander* cultists the world over will be pleased to know that the new installment precedes the events of *Highlander 2* and ignores that film's far-fetched "explanation" of the Immortals and their origin. Instead, *H3* returns to the Scottish mysticism of the original.

This time the action begins when the magician Kane (Mario Van Peebles), buried for 300 years beneath a mystic mountain in Japan, is accidently freed by a team of archaeologists. Starved for power, Kane and his fellow evil immortals set out immediately to find the only other surviving immortal, in order to vanquish him and absorb his power. The One, of course, is Connor McLeod (Christopher Lambert), who has accommodated himself to a normal life among mortals. He must leave all that to do battle with Kane; along the way, he encounters a timeless love from his past.



Christopher Lambert returns as Connor McLeod and Mario Van Peebles is the evil magician Kane in Highlander 3: The Magician.

It was announced in August that the U.S. Government will devote $50 million to the study of various means of averting catastrophe should a comet ever decide to butt heads with planet Earth. So it may not entirely be coincidence that, in the same month, it was announced that Stephen Spielberg will mount the globe-spanning epic *Deep Impact*, about the consequences of such an incident.

Drawing inspiration from both George Pal's film *When Worlds Collide* and Arthur C. Clarke's novel *The Hammer of God*, the film is expected to go into preproduction sometime in 1995, probably by summer; the producers will be Richard Zanuck and David Brown, in their first collaboration with Spielberg since his earliest features, *Jaws* and *Sugarland Express*.

The Internet is occasionally a good source for film rumors, but *Aliens* fans have kept themselves busy passing around conflicting reports on *Aliens 4*. For almost a year, it's been passed around that the next feature in the series will be a match-up between the monster-star of the *Predator* films and *Alien*, as in the bestselling Dark Horse comic *Alien vs. Predator*. Then it came round that the fourth film would star Sigourney Weaver, though it was clear there was no way that Ripley could have survived the conclusion of *Aliens 3*. A supporting rumor that followed said that Sigourney would return as an android, clone, or cyborg. Then a supposed "Hollywood insider" insisted that he'd read the *Aliens 4* script, and it established that the events of *Aliens 3* were "just a dream"—a popular notion to the many *Aliens* fans who were disappointed in the third entry. As of early September, the newest wrinkle was another "insider report" that the fourth film would be made from a script written for *Aliens 3* but abandoned out of budget constraints, in which the aliens reach Earth and do battle with the sum total of the planet's armed might. Whether any of these rumors may have reflected Fox's true plans at any stage is impossible to say—Fox isn't talking. But the screenplay is a new work, written by Joss Whedon, who did the final rewrite for *Speed* while that film was in production. Whedon was assigned to write an original screenplay, from scratch, earlier this year. The only other detail that can be confirmed at this point is that James Cameron is expected to direct, following the completion of *Spider-Man*, pending his approval of the script.

Spider-Man, meanwhile, is the subject of some controversy; rumors have been circulating that Jean-Claude Van Damme has been cast as the all-American web-slinger, the choice, if true, strikes fans as decidedly wrong. What these fans don't know is that Cameron has seriously considered basing his film on the limited series of Spider-Man comics set in the far-flung future, featuring an entirely different Spidey.

Artist H.R. Giger has returned to the movie-monster design biz with MGM's *Species*. The story of a band of bioengineers engaged in a brave attempt to stop their creation from eating the planet will star Ben Kingsley, Micheal Madsen and Forest Whitaker. Directing is Roger

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Donaldson, director of *The Getaway* and *Smash Palace*.

The script for Paramount's new *Mission: Impossible* film opens with a real bang, as a fiendish plot results in the violent death of every member of the Impossible Missions Force (likely to include some returnees from the television series) except for one, played by the film's producer, Tom Cruise. It then



The H.R. Giger-designed Alien *will be returning for a fourth film. However, it's anyone's guess if Ripley will be coming back with it.*

becomes Cruise's mission to recruit an all-new team of covert pranksters to avenge the fallen I.M.F. members, and (Paramount hopes) carry the banner through an endless array of sequels. Needless to say, with Cruise's name attached, this will be a top-of-the-line effort; Brian DePalma is signed to direct, and David Koepp (writer of *Jurassic Park*) is polishing the Willard and Gloria Huyck screenplay.

While on the topic of covert operations: *Goldeneye*, which will introduce Pierce Brosnan as the new James Bond, goes before the cameras in St. Petersburg, Russia on January 9th. After being picked as the new Bond, Brosnan managed to escape his commitment to the *Lawnmower Man* sequel; instead, he's taken the title role in *Robinson Crusoe*.

That's not the only problem besetting *Lawnmower Man II;* Hollywood seems to be tightening its belt this month, and when word came down to slice the *LM II* effects budget, the Kleiser-Walczak Construction Company (the outfit behind many of the digital effects for *StarGate*) decided to walk, leaving the producers to go FX shopping in mid-stride.

The *Forbidden Planet* remake, which was supposed to start shooting at the beginning of November, is also stalled. Someone noticed that the script, by veteran TV writer Stirling Silliphant, was less than spectacular, and director Irvin Kershner, for reasons unknown to this writer, is now off the project. Executive producer Stan Winston, who will also design the effects, remains committed, so the hunt is on for the proper writer to take the screenplay through a major revision, and for the right director.

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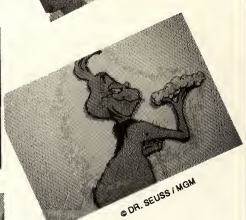




















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reports this glum rumor: Disney's Hollywood Pictures has suspended further investment in science fiction and fantasy projects, as they evaluate box office reaction to *Robert Heinlein's The Puppet Masters*. Hollywood's SF boosters are more than a little upset about the fate of several projects resting on a film that, some say, is less faithful to Heinlein's novel than AIP's 1958 version, *The Brain Eaters* (scheduled for a Sci-Fi Channel airing on November 16, if you dare to compare). Among the Disney projects at risk is *Shockwave*, another alien invasion epic, to be directed by screenwriter David Twohy (*The Fugitive*), who is reputed to be one of the biggest SF fans in L.A., as well as one of the best writers.

The competition between *Outbreak* and *Crisis in the Hot Zone*, the two big virus movies, is over, and *Outbreak* is the winner. Jody Foster and Robert Redford both quit *Crisis* because of their displeasure with the script, so 20th Century Fox decided to put the Ridley Scott project painlessly to sleep. Meanwhile, *Outbreak* director Wolfgang Peterson snapped up Rene Russo for his female lead when Warner Brothers decided that Miss Russo was too old to play opposite Val Kilmer in *Batman Forever*. Ironically, a major plotpoint of *In The Line Of Fire* was that Russo was "too young" for Clint Eastwood, but they got it on anyway.

The death of one virus movie may clear the way for another: Gale Anne Hurd is in development with *Virus*, based on a Dark Horse comic—the company behind *The Mask* and *Timecop*.

Crusade is another dead project which was to star Arnold Schwarzenegger, with Paul Verhoeven directing. TriStar's decision was credited to budget constraints, but competition from two other medieval projects may have also been a factor: the Arthurian fable *First Knight*, with Sean Connery and Richard Gere, under *Ghost director Jerry Zucker; and Dragonheart*, with Sean Connery again (but



Oliver Stone will executive produce a Planet of the Apes *movie, but his idea (a lost age when apes ruled Earth and determined the fate of humanity) is even further removed from Pierre Boulle's novel* Monkey Planet, *the source for the original series, than the first series of films. And Stone will definitely not be directing the film. Charleton Heston, Roddy McDowall and Kim Hunter are shown above in the original 1968 film, airing in December on the Sci-Fi Channel.*

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A remake of Lost in Space *is still in the planning stages. However, Sci-Fi Channel viewers continue to enjoy the classic TV series.*

only as the voice of a digitally animated dragon) and Dennis Quaid. Both pictures are in postproduction as you read. *Dragonheart*, directed by Rob Cohen of *Dragon: The Bruce Lee Story*, stands to be the most elaborate showcase yet for computer-generated effects; it's reported that nearly every scene in the picture was shot in front of a blue screen.

Hollywood long ago mastered the acrobatic maneuver of tightening its belt while opening its wallet at the same time. Though a number of "pure" science fiction and fantasy projects have bitten the dust, *The Lion King*'s performance this summer and the record-breaking first weekend of *The Flintstones*, have helped to create a feeding frenzy for fantasy films framed as family fare.

In addition to *Casper*, there's John Avildsen's *Richie Rich*, to star MacCauley Culkin as the World's Richest Boy; a live-action Pinocchio, in development under Francis Ford Coppola, TriStar's *Jumanji*, the story of a board game that sweeps its players into a jungle adventure, to be directed by Joe (*Rocketeer*) Johnston; *Speed Racer*, to be produced by Joel Silver, and—most momentously for Sci-Fi Channel fans—New Line's *Lost in Space*,

More news on *Godzilla*, now in development, with Jan de Bont of *Speed* to direct: The big green guy will be battling evil aliens and another, brand-new made-in-the-USA giant monster in the course of the film; effects will involve extensive use of miniatures and computer-graphics imaging.

Another remake: *Bell Book and Candle*, the romantic fantasy that starred Jimmy Stewart and the very bewitching Kim Novak in 1958, is being developed by director John Patrick Shanley. Where Shanley can find a witch to match Novak's smoldering screen presence is anyone's guess. Meanwhile, George Romero has convinced Universal Studios to revive *The Mummy* project, which collapsed a couple of months ago, by coming up with a less costly treatment.

With *Forrest Gump* behind him, Tom Hanks has more "juice" in Hollywood than any other actor. And there's a good chance he'll be using some of his influence to get two SF projects going. *Postman*, in development at Warner Brothers, concerns an "everyman" type who becomes a hero and a symbol of civilization when he starts a mail delivery service after the planet has been devastated by the final world war. Hanks is hoping that Ron Howard will agree to direct.

But Hanks' greatest hankering is to mount a big-budget adaptation of Heinlein's *Stranger in a Strange Land*, a book with a long history in Hollywood. Previous advocates of the book, including director Richard Rush, have been unable to come up with a good, filmable script that does justice to the novel, but recent strides in film effects may have made that task, not easy, but a little less difficult.

Ted Mann, whose previous credits include some of the better episodes of TV's *NYPD Blue*, is the writer behind *Space Truckers*. Spaceship jockeys, tired of the corrupt megacorporation that controls interplanetary trade, go independent and wind up smuggling cargo that could change the fate of planet Earth. Along the way there are space pirates, orbiting truckstops, and (of course) orbiting waitresses. Stuart Gordon, now editing *Castle Freak*, may direct. □

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It's the end of the end of the world! Or, how I learned to stop worrying and love the bomb...

BY ED FLIXMAN & STEVE PUCHALSKI

FOR ALMOST A HALF-CENTURY, our friend the atomic bomb has helped deliver some of our best science fiction entertainment. From the comedic treatment of *Dr. Strangelove,* to the grim television film *Threads;* from "A" films like *On the Beach* to low-budget snorers like *Five,* films of nuclear Armageddon could always be relied upon to give the entire human race a good opportunity to get morose about the chances of seeing another day.

Unfortunately, those days are gone, now that our president has convinced the Russians to stop pointing their missiles at us. Sure, there's still the Chinese, but even if they did invent gunpowder, they just don't seem interested in mounting a serious missile program. From now on, end-of-the-world movies will have to rely on a comet, or some similarly massive heavenly body, to displace Nebraska or some similarly spacious state. An unlikely prospect at best. So, for old time's sake, we lead off this column with two of the best A-bomb movies from the end of this long, long cycle, and a new release of a musty classic.



Woolsey expects a lot from his loyal girlfriend and lead actress Ruth (Cathy Moriarty). She'll do just about anything to promote his horror movie, the film-within-a-film in Matinee.

Matinee (Columbia/Tristar Video), through the miracle of hindsight, takes a rather smug attitude toward nuclear holocaust. Its story, conceived by the singularly named and utterly strange screenwriter Jerico (who claims that his original script for *My Stepmother Is An Alien* was based on fact), is a period piece, set in the early 1960s. Its youthful protagonist is Stan, a Navy brat with an unreasoning passion for monster movies, whose family has moved to Key West, Florida, just in time for their town to be turned on its head by two events: the arrival in town of monster movie producer Lawrence Woolsey (John Goodman), and the Cuban missile crisis.

As communists and capitalists rattle their atomic sabers at each other over the slim divide of water that separates southern Florida from the commie Caribbean, Woolsey is about to test-screen his latest film: *Half man! Half ant! Mant!*—a film-within-a-film that is a comedic highlight. The story, obviously meant to play the fantasy terror of the cinema against the real-life terror of threatened Armageddon, is just a bit out of balance; Dante is clearly a lot more interested in Woolsey and his monster movie than he is in the Cuban missile crisis. Nevertheless, the movie succeeds in fondly remembering "the good old days," while acknowledging they weren't entirely all that good.

Miracle Mile (HBO Home Video): When I first saw this film a few years ago, I thought that I had misunderstood the poster in front of the theater. The poster had given me the distinct impression that this was going to be one of those nifty end-of-the-world films I love so much, with John Agar in a featured role. John Agar was there, though I barely recognized him (he's old!). But the end of the world was nowhere in sight; for twenty minutes, I was watching a romantic comedy.

Actually, *Miracle Mile* begins with the Big Bang, the creation of the universe, and the evolution of all life, culminating in the wonder that is man, all of this demonstrated via an educational film clip on display in a Los Angeles dinosaur museum. Then we observe as Harry Washello (Anthony Edwards) meets the perfect woman, Julie Peters (Mare Winningham), they fall into mutual love, set some restaurant lobsters free in the ocean, and arrange to meet again that same night.

But Harry, a habitual screw-up, doesn't make that midnight assignation; instead, by answering a ringing pay phone, he intercepts a message meant for someone else—a message that convinces him that the nuclear holocaust is about to arrive in approximately one hour.

From that moment, the film unreels in real time, chronicling the escalating panic as word spreads throughout the city—inspiring noble sacrifice in some, animal sav-

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agery in others. As Los Angeles crumbles about him, Harry starts to wonder: was the message legitimate? Or has he caused the destruction of the city with a false rumor?

Writer-director Steve de Jarnatt's feature film debut, *Cherry 2000* (best known for showing Melanie Griffith in her first leading role), was the work of a promising young director; *Miracle Mile* is a remarkable burst of talent—but we haven't heard from De Jarnatt since 1991, when this was released. Hollywood probably doesn't know it, but they need him more than he needs them.

Panic In Year Zero! (Orion Home Video): This razor-sharp 1962 gem from American International has finally made its way to video. The Cold War era was rife with end-of-the-world films, yet this surprisingly ruthless black-and-white vision still packs a punch over three decades later. Directed and starring Oscar-winner Ray Milland, the film may be low on scientific fact, but it's high on the savage reality of mild-mannered citizens stepping on each other in order to survive once the bombs begin falling. It begins with Milland and his typical nuclear unit (compassionate wife Jean Hagen, teenaged son Frankie Avalon, and the obligatory pretty young daughter) on the outskirts of Los Angeles in their trailer home. Suddenly, a series of blinding explosions appear on the horizon, and the moment they realize L.A. is atomic rubble, Ray begins stockpiling food and weapons, hopping from truck stop diners to backwater towns, preparing for the chaos to come. The car radio provides the only news of the worldwide nuclear devastation, but this film is less interested in the politics than in a smaller, more intimate portrait of one family's struggle to make its way to safety, even if they have to take a selfish 'them-or-us' attitude while doing so. This movie is a dark, terrific glimpse at how humans react in the face of crisis, and how civilized behavior goes out the door the moment the bombs begin landing in your backyard. Even Milland's character takes on cruel shadings when he pulls a gun on a defenseless storekeeper or lectures his family on the necessity of violent self defense. The story bogs down a bit when the quartet takes up residence in a deserted cave, and the ending is admittedly hokey, but this is still a well-written, intelligent tale that lacks the saccharin edge which has curdled other similarly themed pics. At its core, Milland is terrific in the lead, playing an everyman taken to his breaking point—and turning into a cold-blooded killer in the process. Heck, even Frankie Avalon, in a pre-*Beach Blanket Bingo* role, isn't bad. And that's high praise, indeed, for any movie.

Farewell to Space Battleship Yamato: In the Name of Love (Voyager Entertainment): This feature version of the second season of the *Star Blazers* series ("The Comet Empire") compacts a lot of action, a lot of effects animation, and a whole lot of space hardware into its two-hour running time. Derek Wild-

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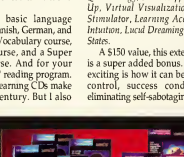
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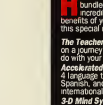
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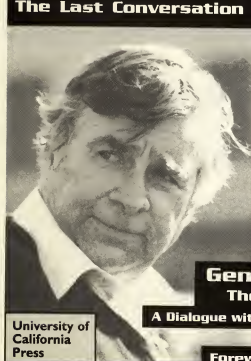
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star returns home and prepares to wed his beloved Nova. But fate takes a hand, as Derek becomes convinced that the home planet is threatened by an interstellar force of unknown power. Though central command remains heedless of Derek's warning of imminent planetary holocaust, Derek and his followers manage to steal the mighty *Yamato* and set forth against the threat. Soon enough, Derek Wildstar and troops must do battle with Prince Zordar and his minions, including the dashing young villain, Desslok, from the first series. If the pricey multi-volume set of *Star Blazers* books is beyond your pocketbook, this action-packed, professionally dubbed feature version is an excellent substitute.

Confessions d'un Barjo (Fox Lorber): Though based on a novel by legendary science fiction author Philip K. Dick, viewers should be aware that this Gallic treat bears little similarity to Dick's most renowned film adaptation, *Blade Runner.* Adapted from his novel *Confessions of a Crap Artist,* this black comedy eschews futuristic fantasy in favor of a wry take on the absurdities of life. Director Jerome Boivin (*Baxter*) shifts the setting of Dick's book from America to France, giving us a twisted domestic satire, featuring a nerdy science buff named Barjo, his unpredictable sister Fanfan, and her staid businessman hubbie. Brilliantly played by Hippolyte Girardot, Barjo is the heart of this film—a geeky-smiled innocent who gets on everyone's nerves with his inquisitive nature and knack of screwing up everything he comes in contact with. A series of odd episodes follow in his wake, and as the audience sees life through Barjo's Coke-bottle glasses, we get a glimpse into his uniquely naive observations on sex, love, relationships, and the general nature of the mixed-up human race—almost as if an alien being was trying to figure out mankind. What ensues is a disjointed mosaic of dysfunction, from Fanfan's sudden obsession with an attractive couple, to her husband's paranoid fantasies that Fanfan is planning his demise. Taken as straightforward domestic drama, this is tepid stuff, but Barjo is the glue holding it together, a "holy fool," tapping away on his ramshackle typewriter day and night, taking copious notes for his useless files. *Barjo* effortlessly blends confusions, memories and heartache into a sly portrait of human nature as seen through the misguided gaze of an outsider.

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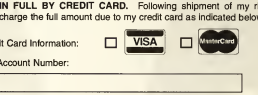
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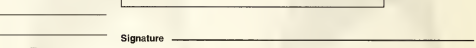
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Toward the Terra, *a Japanimation odyssey, has the sweep and grandeur of a good sci-fi novel.*

mess that's loaded with hokey special effects and high camp dialogue. It begins on a pleasantly bizarre note, as oil workers are perplexed when their drill bit emerges from the earth covered in blood and torn, leathery flesh. It seems they've come across the remains of a 100-million-year-old reptile tail, and though the frozen relic seems harmless enough to truck to a low-tech lab, as any monster movie fanatic will realize, the worst is yet to come. Sure enough, a technician falls asleep on the job and lets the tail defrost, and soon the hibernating cells have come back to life and begin regenerating its old body—that of the one hundred-foot-long Reptilicus.

Wall-to-wall pseudo-scientific mumbo jumbo fills the first half of the film, as the stupid humans calmly watch the thing grow in their lab, but once the creature busts free and makes its grand entrance halfway into the pic, any viewer will be doubled over in laughter. Because what we're given is a plastic puppet hanging limp from wires, smashing doll houses in slow motion and spitting green fire (which looks suspiciously like it was painted directly onto the film stock). Still, Reptilicus acts with more conviction than the cast of no-names, as it bobbles through a stock footage-laden path of destruction. Even the cheesy rear-projection effects are grainier than usual, with Sidney Pink directing this fiasco for maximum ennui. It's difficult to believe this movie was ever taken seriously, yet it's so pathetic in every conceivable way that it will hold a place in the hearts of Bad Film aficionados for years to come.

Toward the Terra (The Right Stuf International): Fans of Japanimation will have a field day with this science fiction odyssey from director Hideo Onchi. An engrossing epic that spans several years, a multitude of characters, and a pair of warring societies. Set in the future, long after the Earth has been consumed by pollution, the human race has moved into the cosmos, searching for a new home. Most of mankind is ruled by the Big Brotheresque Universal Control, a computerized entity that eliminates the slightest deviant behavior and keeps the population docile. The only problem with this 'perfect' society is a small group of psychics called the Mu, which the government has labeled subversive monsters and has ostracized from the rest of mankind.

Amidst this totalitarian tapestry, is our hero, Jomy, a seemingly average young man who, at the age of fourteen, is approaching his Waking Day, when he will be separated from his family, brainwashed, and sent into the world as an adult. But when the authorities suspect Jomy is a closet Mu, his staid world is turned upside down—leading him on a journey that eventually entrusts him with the leadership of his entire telepathic race and a return to their home planet in search of peace. The scope of this film is surprisingly vast, crosscutting between varied characters and allegiances. And even if the final message is a little heavyhanded, the film moves with the sweep and grandeur of a good sci-fi novel. With the exception of a few treacle-laced, adolescent moments, the story is complex enough to keep adults entertained, with additional characters, including an android assassin who becomes Jomy's greatest enemy, a woman who defies the test tube childbirth law with a natural conception, and Jomy's mysterious son. Though low on spectacular set pieces, the animation is smoothly textured and more naturalistic than usual, cutting back on violence and graphic imagery in exchange for a wealth of character conflict and larger social issues. Best of all, *Toward the Terra* is an engrossing tale whose imaginative style never overshadows its story's human dimensions.

The Monster and the Girl (1941, MCA-Universal Home Video) is one of the least known, and most undervalued, horror films of all time. It's a failed attempt to unite ele-



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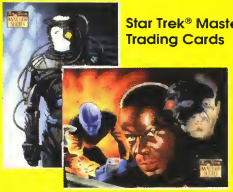


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ments of a crime drama, a mad science story, and an ape-on-the-loose tale, but the lunatic incongruities just amplify the movie's surrealist tendencies.

Monster has considerable theatrical flair. It begins as a girl comes into focus out of a white haze and addresses the audience with a gloomy monologue on why she's such a "bad penny." Then there's a courtroom scene in which an innocent man (her brother) is being harried by the prosecutor in a murder trial.

This section is interrupted by a flashback to a small-town church. It's an odd, fablelike passage in which the characters' emotions seem stylized. Their sentiments and moral simplicities have been purified beyond belief. (These are views of a world that was lost so long ago it now appears absurd to us.)

The young man is finally executed and his brain is transplanted to the head of a gorilla. Members of the gang who framed him are patiently tracked down by the creature that carries within its skull the last, neuronal traces of the dead man.

The film has stretches of intense quiet and, on the occasions that music is used, it serves as witty commentary on the homicidal action it accompanies. On the rooftops of the city, the silence of the night is broken only by the sound of the gorilla breathing, like a hydraulic pump, as it searches for the guilty men.

This *Monster* should no longer be ignored. It's a triumph of the multifarious imagination.

Ellen Drew is the sister who's drawn to the big city and tricked into becoming a prostitute. Philip Terry plays her wrongly accused brother. George Zucco, as a brain surgeon with the out-of-kilter eyes of a madman, makes bizarre, inexplicable entrances and exits over the course of the movie. Film noir favorites Paul Lukas, Joseph Calleia and Marc Lawrence are the gangsters. This dark, urbane cinematography is by Victor Milner. Stuart Heisler, the director, made *Monster* a year before he made the well-known Alan Ladd/Veronica Lake picture *The Glass Key.*

Ed Flixman

Giant Robo: The Night the Earth Stood Still. Giant Robo is a step backward—a step back toward an era of stories where bad guys were really bad and good guys were undeniably good. The bad guys are bent on world domination, and the good guys selflessly fight to stop them, accompanied by spectacular music, dramatic dialogue, and thrilling chase scenes.

The premise laid out in this first episode is simple: in the near future, Dr. Shizuma and his colleagues invent the Shizuma Drive—a clean, recyclable, 100-percent safe energy source. As every power source from AA batteries to nuclear reactors is abandoned, mankind enters a new era of peace and prosperity.

Then the explosions start.

Dr. Von Folger, one of Shizuma's colleagues, following a great tradition of sci-fi movie geniuses, goes entirely mad and uses the Shizuma Drive to try to take over the world.

After causing havoc in France, the device Folger used inexplicably ends up in three briefcases. Two of them are in the hands of the bad guys; one, naturally, in the hands of the good.

The sides are clearly defined. The bad guys are the organization known as Bug Fire, comprised of Dr. Von Folger, a multitalented team of super-bad guys known as the Magnificent Ten, and a loyal cadre of henchmen who scream things like "allegiance or death!" a lot.

On the home team, we have the International Police Organization and the multitalented team of super-good guys known as the Experts of Justice. And among the Experts is the twelve-year-old Daisuke, whose two claims to fame are his nerdy school-uniform outfit and the fact that he's the only one who can control the title character, Giant Robo.

Giant Robo himself (itself?) is a nod to the good old days (remember Gigantor?), when giant-robot anime meant there was one central robot "character," piloted by a solo hero. A major difference here is that Daisuke apparently thinks cockpits are for wimps; instead, he clings to Giant Robo's head, issuing dramatic commands ("Crush them now, Giant Robo!") through his special hi-tech gadget watch. Giant Robo doesn't do much

Continued on page 97

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INFINITE CHANNELS

Continued from page 10

comic strip in early 1995. These stories will be written by Max Allan Collins, a veteran writer of the *Dick Tracy* newspaper strip. Other authors tapped to lend their names, if not their writing skills, to the Techno line include John Jakes and science fiction novelists Anne McCaffrey and Robert Silverberg. It will be Mr. Gaiman's task to see that the various writers and creators maintain a consistency in the "Techno universe," allowing mixed continuities, cross-references and "guest star appearances" from title to title.

Techno-Comix has added several twists to attract some people—like me—who would not otherwise read a comic book in paper form. They will put their comic book world on Prodigy, the computer-based online service accessible to two million people. Expected at the end of October, the proposed Prodigy "interactive forum" will offer service subscribers access to behind-the-scenes information, sneak previews of upcoming comics, contests, and interviews with Nimoy and other creators. Another comic book character will inhabit Prodigy's online world. "Neuro Jack" is about Dr. Jack Brunner, a cybernetics scientist who, on the run from bad guys, fakes his own death and, as a gesture to immortality, plants his consciousness in a computer's neural network. Brunner's enemies send "digital hunters" into the network to track him. Meanwhile, Brunner uncovers mysterious links to computer networks located on distant worlds, and aliens that have tapped into Earth's computers to gather information. Brunner contacts Earth-bound computer users to help him, inviting interaction between Prodigy users and the online comic book.

If that doesn't sound exciting enough, imagine "playing" with Techno's comic-book characters on your TV. If you could, would you read a comic book on TV? Techno hopes you will; they have created digital versions of their titles, which will be available via cable-TV some time in 1995. Bell Atlantic, currently conducting tests of interactive TV and video services in parts of New Jersey through its FutureVision subsidiary, will soon be delivering video versions of Techno's comics on a fiber-optic network. This version of Techno-Comix's products, at least in the beginning, will have limited interactivity—for example, a viewer will not be able to change a story's outcome, as is the norm in most forms of digital fiction.

Call me a sucker for new technology, but I'm very interested in seeing how this works. Sign me up. My eight-year-old son, though, thinks the idea is a "goofy toy" and plans to stick with the printed comic books.

Also, IBM will produce and distribute CD-ROM-based adventures of these comic book characters in the first half of 1995. As with the TV-based comic books, the CD-ROMs

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When will we get interactive TV? Soon, very soon. Techno-Comix is not the only company preparing interactive programs for television. The technology behind interactive TV will deliver what many industry observers consider the very next generation of home entertainment and communications, providing a one-box solution that will replace your phone, your computer, your television set, and perhaps your VCR and CD player as well. Techno-Comix is just one of many publishing and entertainment companies developing new programming for the next TV "revolution."

Throughout the country, cable-TV providers are currently testing interactive TV services. For instance, over the past year Continental Cablevision has provided their Cambridge, Massachusetts-based cable subscribers with the ability to connect to the global Internet computer network using their TV sets instead of a plain old computer. Another service already proposed in the Seattle area—costing about $10 a month—would allow viewers to take course examinations at home, or play along with game show contestants, simply by clicking answers onto their television screens using a remote control device. Phone and cable-TV companies are racing to deliver a variety of advanced TV programs, interactive video games, and educational programs to parts of the U.S. by the spring of 1996.



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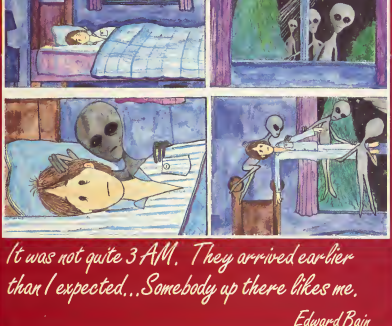
For example, Pacific Bell is installing a network of fiber-optic and coaxial cables that will be capable of carrying voice, data and video signals simultaneously over a single wire to homes and businesses. AT&T is supplying equipment and installing underground cables for the network. After initial installations in homes throughout Los Angeles, Orange County and the San Francisco Bay Area, Pacific Bell plans to offer the new service to all its customers by the year 2005.

All this planning depends on government legislation to approve standards and to license carriers of the new digital media. Though waivers have been provided for tests, Congress has yet to permit telephone companies to offer interactive cable television services on a regular basis, or to allow cable companies to offer competing telephone services. Needless to say, the cable companies and the regional phone services are each lobbying relentlessly for right-of-way on the "information superhighway," and the members of Congress, most of whom plead ignorance of high-tech matters, are hard-pressed to devise a set of ground rules that will provide a level playing field. But eventually the technology will be put in place, at an incredibly high cost.

Existing cable and telephone networks must be upgraded to handle the increased amount of electronic data required to transmit interactive, digital video and data services between homes, offices, schools, and other facilities. Fiber-optic cable, which can transmit large volumes of information via light pulses, will replace extensive portions of existing copper wire or coaxial cable networks. Standard telephone service will inevitably become a part of the new networks, and the current system of shielded copper wire would be abandoned.

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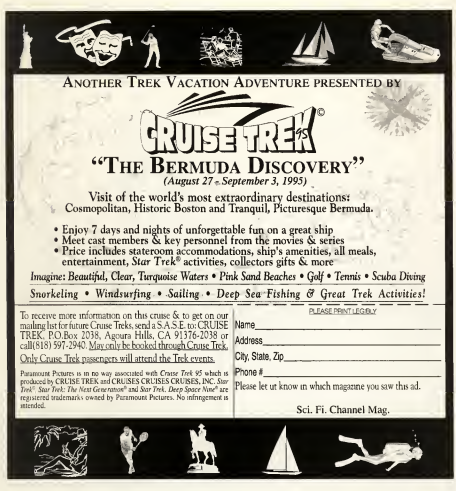
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This enormous undertaking—to completely rework the miles of cable and copper wire connecting phones and TVs to the digital world—has many people scratching their heads and looking back fondly at the day when a single, monolithic phone company owned the entire national phone network. Some cable companies plan to use existing coaxial cable to deliver some form of interactive TV; phone companies are at work on data compression schemes that will allow them, for a time, to deliver a limited version of the "superhighway" on existing copper wire. Inevitably, the research and development, the upgrading of networks, and the increase in channels and services will be paid for by the consumers.

Not to mention new, sophisticated hardware. Set-top boxes will incorporate full-blown computers, and, at very least, every home that gets a cable-TV feed will see their cable converter boxes grow in size. Also, the connector boxes sitting out on the street and hanging off telephone poles will grow in sophistication and in size. Imagine that external box becoming a 3-foot-high, 2-foot-wide pedestal sitting in your front yard. Some neighborhoods could have twice the number of large metal boxes they have today if telephone companies are allowed to go head-to-head with cable companies in program delivery. As both sides race to be the first to implement their digital, interactive TV systems, the cable companies seem to be in the lead. For example, Prevue Networks, which offers the Prevue Channel and Sneak Prevue services to millions of viewers, will deploy the cable industry's first system-specific digital-video network in 1995. The $50-million network will reach several thousand households nationwide.

Prevue Channel is currently the only basic cable service that can operate simultaneously as an active and interactive service. The interactive part of the service, appearing on the bottom half of the TV screen, acts as a remote-controlled "interactive gateway." Viewers can control program listings, browse through thousands of video clips and order their choice of films (which will play immediately). As with other companies preparing to enter the interactive-TV world, Prevue plans to deliver its own interactive news, sports, weather, music, shopping, and financial services.

The instant downside to this "progress" is more channels, more commercial glut, more poor shows, as pioneers in the field grope for programming that meets the medium's potential. It is particularly daunting when one considers that, so far, the most visible and successful "interactive media" phenomena are the widely detested but highly profitable home shopping channels and the proliferation of 1-900 sex-chat lines. □

Jeffrey Frentzen, a freelance writer in Danvers, Massachusetts, intends to plant flowers around his new exterior cable-TV pedestal.

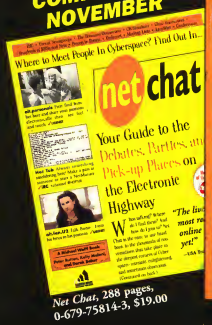
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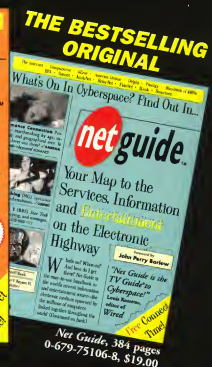


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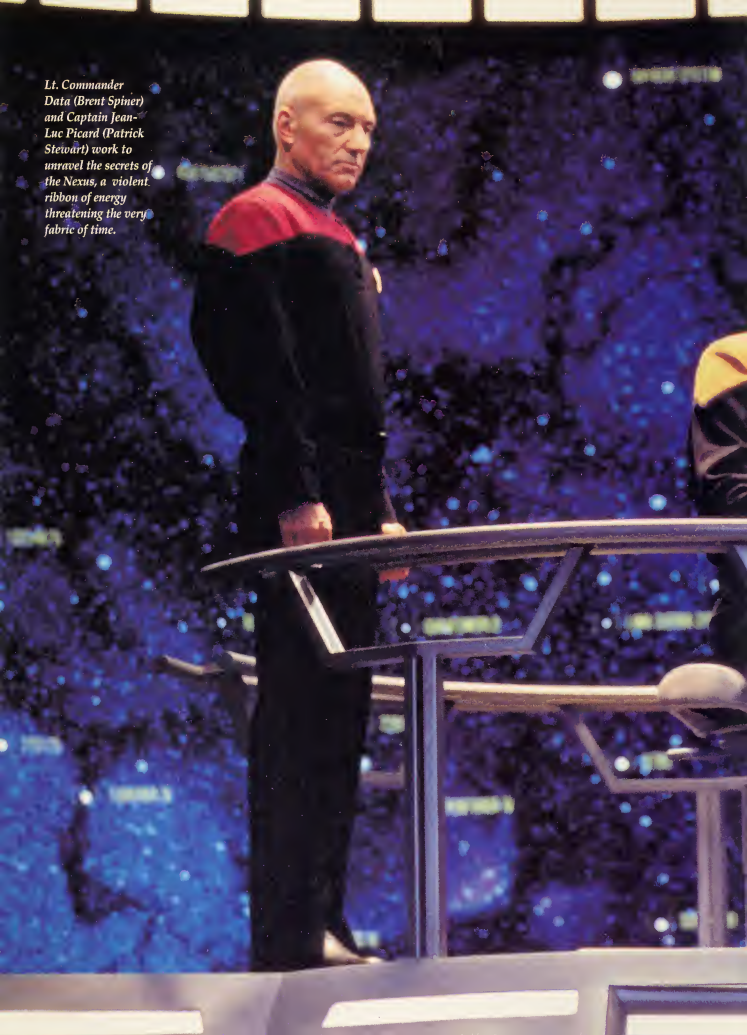
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Lt. Commander Data (Brent Spiner) and Captain Jean-Luc Picard (Patrick Stewart) work to unravel the secrets of the Nexus, a violent ribbon of energy threatening the very fabric of time.



Can the marriage of two classic science fiction series please two generations of fans—and the general moviegoing public? Screenwriter Brannon Braga faces the challenge.

STAR TREK: GENERATIONS GAP

BY DON E. PETERSON

HAVING BEEN AN INTEGRAL PART OF the *Star Trek: The Next Generation* fold since 1987, writer-producer Brannon Braga has had his share of colorful Trekkër stories—the strangest coming from a woman in Seattle. "She asked me if we used real aliens for research when we write the show," explains Braga, who was unsure if she might have meant illegal aliens from other countries. "When I asked her if she meant real aliens from outer space, she was quite serious. She wanted to know if I ever consulted a real alien when writing about them."

Such amusing inquiries are relatively rare. Most fans that Braga encounters these days show a specific interest in *Star Trek: Generations*, the seventh installment



ABOVE: Shatner totally dismisses the stories of a difficult relationship between himself and Stewart. "I admire and respect the man and expect to cherish him as a dear friend as the years go by." OPPOSITE: Dragged out of retirement, Captain James T. Kirk reluctantly attends the christening ceremony of the first starship called Enterprise *without him in command.*

of the popular series, which promises to bridge the gap between the old '60s series cast and the *Next Generation* crew.

"A lot of people ask me if this movie is going to be a TV episode blown up to the big screen, and I have to say, absolutely not," says Braga, who cowrote the story with occasional writing partner Ronald D. Moore, based on a story they'd written with series producer Rick Berman. "This is a big film. It's a huge epic. It's definitely not just a two-hour episode of the show. There's a lot of stuff going on and there's also a very complex plot. Normally, I would say, we don't fashion such a complex plot. The last episode, 'All Good Things...,' was the most complex we ever got. And when you have a two-hour show you have that luxury, but with this movie we felt compelled to have as many interesting storylines as possible."

With a budget that Braga says "is pretty close to one season's worth of episodes" (which translates to the guestimated vicinity of 30-40 million), *Star Trek: Generations* is currently Paramount Pictures' great cosmic hope to revitalize the series as it nears the conclusion of its third decade. But the film is also Paramount's greatest worry; the *Next Generation* cast is still fresh in everyone's minds from television and while Trekkers can be relied upon to flock in droves, the rest of the moviegoing public remains a big question mark. The film's success or failure may well rest upon initial word of mouth, reflecting the quality of the story, and on how well director David Carson (director of many of *Next Generation*'s best episodes) handles the transition to the big screen.

"We have a huge, exciting cast, Industrial Light and Magic doing the special effects, plus we do some pretty daring stuff," says Braga. "It's going to be a big surprise to everyone."

The story picks up shortly after the last *Trek*, where there's been a break in time where all points of time converge—it's a rather unique astronomical phenomenon which also sucks up twenty-third century Captain James T. Kirk (William Shatner) from a test mission, transporting him to the twenty-fourth century, where he has a historical meeting with Captain Jean-Luc Picard (Patrick Stewart). And together they must defeat madman alien scientist Dr. Soran (Malcolm McDowell), who will stop at nothing to find this time disruption and use it for his own personal goals, even at the expense of everyone in the known universe.

"The story spans two generations and it begins with Kirk and crew investigating a bizarre energy anomaly and Kirk is lost and killed," explains Braga. "We pick things up seventy-eight years later with the *Next Generation* crew, who realize that Soran is after the same energy anomaly, and the story becomes how they're going to stop him. In the end, of course, there's more going on. Picard suffers a personal tragedy, Data goes through a change we've waited seven seasons to see happen, and there are incredible action sequences as well as the usual *Star Trek* philosophical moments."

The evolution of the big-screen effort began late last year when producer Rick Berman was asked to guide the TV series flagship *Next Generations* into the studios as the next *Star Trek* film franchise. Since the seventh season would be its last, it was assumed that it would be the perfect time, at the height of its popularity, to adapt the characters to the larger venue. Berman commissioned a pair of different scripts, one to be written by Maurice Hurley, the other by Moore and Braga, with Berman and the studio making the choice of which script would bring the *Next Generation* crew to the movies.

ONE THING THAT BRAGA STRESSES IS that while many fans have referred to this film as *Star Trek VII*, this is primarily the very first *Generations* movie, despite the presence of cast members from the original series.

"This is *Star Trek: The Next Generation I*," he says. "It's like having six *Cheers* movies and then calling the seventh one *Frasier* or calling it *Frasier, Cheers II*. They're different series; ours takes place 400

William Shatner, and the end of a hero.

THE ONCE AND FUTURE Kirk



WILLIAM SHATNER HAS BEEN AN ICON FOR all of my adult life. Even as a teen, before *Star Trek*'s debut, I knew him well for his roles in two of *Twilight Zone*'s most striking episodes. When *Trek* made its debut in the fall of 1966, I was personally delighted to see his familiar face among its cast. During that first season, Shatner meshed an idealized version of his own persona with the space opera hero Gene Roddenberry had created. This collaboration formed a character that quickly became the story engine for most of *Trek*'s seventy-nine episodes in its three seasons and, later, for six motion pictures.

Now, almost thirty years since *Star Trek*'s first season, the familiar voice of James T. Kirk is speaking to me on the phone. The occasion for the interview is the forthcoming premiere of *TekWar* on the USA Network—the sister network of Sci-Fi Channel.

But Shatner has also generously agreed to answer questions about the upcoming film *Star Trek: Generations*. We both know that the script for the new *Star Trek* film seemingly puts the role of Captain Kirk behind him forever. For an hour before Mr. Shatner's call, I sat with a note pad and jotted down questions. To my increasing frustration, I found it difficult to get past the single question: "How do you feel about the fate of James T. Kirk in *Star Trek: Generations*?" The list was still woefully short when the phone rang and I was on the line with William Shatner.

I gushed a little bit over his standing in my life, and then I asked him the only question on the *Trek* list that meant anything to me.

"Well, here I have a problem," he answers, "as I'm torn about what I might say about the ending…everyone seems to know what it is, but…"

I promise that while we will speak about the finality of his appearance, we will not reveal any of the specific events in the film.

Placated by my assurances, he goes on to answer, in a voice much softer than his familiar, professional actor's voice. His pauses suggest that he is sorting through his emotions as he speaks. "Well, there is a feeling of deep loss…a sense of being cut adrift, and a feeling of remorse that I didn't do all of the things that I feel I should have … and there is also a great sense of anticipation of the future."

Scanning through the list, I ask one or two other *Trek* questions, including some regarding the negative rumors that circulated in fan circles during the film's production. His answers are generous and kind. He totally dismisses the stories of a difficult relationship between himself and Patrick Stewart, attributing their origin to "mean-spirited people who thrive on that kind of thing. Patrick is a wonderful man, kind-hearted and generous in both his personal and his professional life," he answers. "I admire and respect the man and expect to cherish him as a dear friend as the years go by."

I suddenly realize just why this interview is giving me so much trouble. I realize that the problem won't be solved here on the phone with Mr. Shatner, so I go on with questions about *TekWar*, for an article to appear in our next issue.

Twenty minutes later, I thank Shatner for his time, hang up the phone, and allow myself to give thought to the discovery I'd made about my *Star Trek* "block":

The *Generations* script had angered me.

This is not to cast aspersions on the script's quality. The early draft that I read contains a story that, properly handled, could make an engaging film. What I found disturbing was the scene that confirms the rampant rumors regarding the character of James T. Kirk. The role, it seems, is out of William Shatner's life forever—and out of my life, and yours as well.

So, when I think of the new *Trek* film, what I feel at first is sadness. Then, remarkably, I find my mind turning to the death of my father in 1963, within a few weeks of the assassination of John F. Kennedy. And I realize that in the years following the assassination of that young and vital U.S. president, our country lived in the ashes of the "New Frontier."

For my generation of baby boomers, the "five-year mission to explore new worlds" was an expansion in fantasy of our recent president's one-year program to reach the moon. *Star Trek*, for fans like me, was nothing less than a renewal of America's optimistic spirit, and of its faith in the future.

Following my talk with Shatner, I picked up *Star Trek Memories*, Shatner's book recalling the years of the original series. It puts the lie to Shatner's reputation for self-absorption, as Shatner devotes the entire book to distributing credit among his co-workers on the series, with a scant few paragraphs on his own contributions. It is as honest an account of the series as I have seen, squarely addressing the feuds and the smoldering resentments that invaded the otherwise happy *Star Trek* family. But what is most remarkable about the book is Shatner's stress upon the creative process itself. His clear and expressive account of the development of the original series illustrates the commitment and struggle required to bring art into any commercial endeavor, while standing as a primer of television production. Reading the book, it was reassuring to know that, though Kirk may be gone, Shatner still has a great deal to contribute.

Star Trek has passed to the next generation, looking not very different to a casual glance. There are differences; women are less likely to appear as miniskirted set-dressing and have grown in their capacity for heroism and leadership. Captain Picard shows less interest in female aliens and is unlikely to settle a disagreement with his fists. It would be boorish not to applaud such progress.

But the baton has passed, and a sacrifice is to be made, and what is being sacrificed feels like a part of me. The fate of Kirk demands to be witnessed—perhaps that is sufficient reason for it to happen, to summon the older fans back to the theater with an irresistible spectacle for one last ride, and perhaps seduce them to the charms of the second generation crew. I know at least that I'll be there in the theater when the lights dim and James Tiberius Kirk sets out aboard *The Enterprise* one last time.

Ed Flixman



ABOVE: A group of journalists corner Kirk, "Scotty," (James Doohan) and Chekov (Walter Koenig) on board the twenty-third century Excelsior-class U.S.S. Enterprise *NCC-1701-B. BELOW: Counselor Deanna Troi (Marina Sirtis) must use her empathic abilities to help Picard deal with a tragic personal crisis.*

years away from the original *Star Trek*, anyway. So we're calling this one *Star Trek: Generations*, but I don't know what the next one will be called. Maybe we won't use the number system. God forbid we try something new."

Writing on the script began almost simultaneously with the two-hour *Generations* finale, which was also written by Braga and Moore. It proved to be a challenging task, with the pair carrying the screenplay through four drafts and additional polishing throughout production.

"There were a lot of things to consider," notes Braga. "After writing the show for so many years, the big screen presented the challenge of telling a story that would fill the big screen. It had to be a two-hour epic, and what you would expect from *Trek*. After living with it for seven years you had to have something really special yet broad enough so that someone who had never seen *Star Trek* could enjoy the film as well. So that was a great challenge. One of the nice things is we had a good budget to work with, and we could also take bigger risks with characters that obviously we weren't able to do with the one-hour stories."

Thus, according to Braga, the characters in the movie serve the plot as opposed to letting the plot serve the characters, as was often the case with the TV show.

"It was interesting to contrast the two-hour finale and the movie since we were writing them at the same time," says Braga. "They felt very different in terms of storytelling. Writing an action scene, for instance, for the TV show could be very frustrating. There were a lot of times when we would have a space battle where you never cut out of the bridge and you never saw another ship. When we wrote a space battle for the Klingons—it just felt like we could do anything and it's a great luxury. We could finally do things the way we wanted to do them."

THE ONLY IFFY ASPECT OF WRITING THE initial screenplay was not knowing who would be available from both casts. It was much like playing Russian Roulette, which Braga and Moore remedied by writing all the characters into the first draft and then paring it down as casting became more firm.

"We just proceeded with the film as if everyone was in it," says Braga. "In the first draft we included all the original series characters, including Spock. You have to write something, so we wrote assuming he would be in it. As it turned out only Scotty, Kirk and Chekov are in it now."

DeForest Kelly (Bones) and Leonard Nimoy (Spock) chose not to appear in the film, largely because they felt that they had already said their goodbyes, and because their roles were not all that necessary to the plot of this new movie. "Only Kirk's part really is substantial," says Braga. "We always felt that it would be nice to have all of the original crew in the movie because that would have made the story much more poignant. But the fact is, when Nimoy bowed out, it would have felt awkward to have *all* the other characters there except him, so we decided to narrow it down to Kirk and two others. We picked Scotty and Chekov because they were the most fun. We also always assumed that all the *Next Generations* cast




Star Trek:
DEEP SPACE NINE

SCI-FI ENTERTAINMENT



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focused on Picard and Data and, to an extent, Kirk. We just felt Picard and Data really kick off the film series rather well. They are undoubtedly two of the most popular characters on the show and that was a conscious choice. We couldn't also fashion, let's say, a whole show on Dr. Beverly Crusher. In a twenty-six-hour season, you can hit on everybody, but that's not the case here. We really had to choose who our story was going to be about."

The evolution of the first screenplay stayed close to the original story Braga, Moore and Berman conceived, though as time went on, things were trimmed for time and budgetary constraints.

"The primary cut was a thirty-page action sequence," notes Braga. "There was a crash-landing sequence with the *Enterprise*, and there was an entire battle with the Klingons on the planet's surface, and a sequence in which in order to save the day, Data must have sex with the two Klingon sisters, which we all thought was great. I think it's an unfortunate loss, but it was utterly unnecessary to the plot."

Writing for the two different generational *Enterprise* crews was a formidable task for

Star Trek: Generations *Production Designer Herman Zimmerman keeps one eye on Trek's past as he visualizes its newest adventures*

SEEING THE FUTURE

IN THE DEEP DARK REACHES OF SPACE, ALL points in time will ultimately converge in a mysterious spatial disturbance called the Nexus.

In the twentieth century some similar anomaly has brought Herman Zimmerman back to *Trek*'s *Next Generation* crew. Zimmerman initiated the production design on the first season of *Star Trek: The Next Generation* nine years ago; now Zimmerman is bringing his knowledge of the show full circle by performing the same duties on the first *Star Trek: Generations* movie. No stranger to the *Trek* film franchise either (he was also production designer on *V: The Final Frontier* and *VI: The Undiscovered Country*), he remains somewhat tight-lipped about many of the surprises heading to theater screens this winter; but he promises that the high standards set by the TV show will continue theatrically.

"There will be some changes, but they're not going to be the kind of changes where people will say, 'wouldn't it be nice if the TV people had the wherewithal to do it as good as the features,'" says Zimmerman. "Because of its production values, *The Next Generations* series has always been compared favorably to the features. When you're saying TV series, we're not talking a twentieth century environment that you go rent somebody's house or somebody's nightclub or gas station to shoot a scene in. Every single thing on that show has to be manufactured or adapted in some way, because it's the distant future. I think the feature film is an extension but it's not the TV show; and the TV show won't be a second-class citizen by comparison."

According to Zimmerman, some of the many modifications the feature will offer will be a new, improved bridge and some new sets not previously seen on the TV show.

"When the ship was on camera, we would shoot it on film and transfer it to digital video, where we would do all the editing," says Zimmerman. "In that process, sometimes you get something called blossoming, where if something was too white in the picture, you really weren't able to see it. In the case of the ceiling, for instance, you didn't get to see its structure. By beefing things up for the film I was able to get past that and make it look as substantial as it was supposed to. We basically had to examine things in the feature more closely than you normally can on a 19-inch diagonal TV set."

For fans of the *Enterprise* of the future past, there will also be a previously unseen *Enterprise*, the NCC 1701-B, that Kirk (William Shatner) will briefly command in the current film. The Excelsior-class ship is mid-range in size between the original *Enterprise* (Constitution-class) and *The Next Generation*'s NCC 1701-D, which is a Galaxy-class ship. A model of this ship was visible on the observation deck in *The Next Generation* series, and the ship that followed it, the Ambassador-class NCC 1701-C, was featured in the *TNG* episode "Yesterday's *Enterprise*."

On this film, Zimmerman was allowed less of a free hand than he had in adapting designs for the big screen with *Star Trek: The Motion Picture*. That picture had come into being long after the original series had expired, and fans expected some transformation of *Star Trek* in the post-*Star Wars* era. This time, change would not be so thoroughly expected, or even accepted; *The Next Generation* fans still have fresh memories of last year's episodes and are not going to

would be there. It was possible somebody would not have signed, in which case we would have done a rewrite. But they're all back, including Whoopi Goldberg."

Still, the *Generations* cast is a rather large family, and assaulting the screen with so many fresh faces for the uninitiated was an edgy endeavor—obviously this time out, not everyone is going to get equal screen time.

"That was another challenge in that you have a lot of characters to service with the script, and not all of the *Generations* characters had major parts. Worf, for instance, does not play a big role in the movie. He has some nice moments, don't get me wrong. Everyone has nice moments. But this movie really

Braga and Moore. Not having been an original *Trek* fanatic (Braga claims never to have seen a single original *Trek* episode), he refreshed his memory with the movies (He cites *The Voyage Home* as the best since it was "the most fun.").

"I think the original characters have a more chummy relationship," says Braga. "I think their voices are a little more contemporary and looser. It's a little less formal than the *Generations* crew. I think at the same time, I also found them to be a little less distinct in some ways. In the long run they really are the same kind of character aside from their accents, which are Scottish, Russian and American. Whereas if you look at a character like Data, Picard, Worf or Troi, they're utterly different. They're incredibly unique. Spock stands out as a truly unique character but the others are human beings in the original series. So I found more contrast with the *Next Generations* characters."

THIS PHILOSOPHY ALSO EXTENDED TO subsequent drafts of the screenplay, according to Braga, when dialogue was shifted from one character to another to accommodate the casting decisions.

"We trimmed where we could because the script could always use some trimming and be better paced, but occasionally we'd also rewrite some of the plot dialogue," explains Braga. "For instance we gave the Spock dialogue to Scotty, but the general idea is the same."

Then there's the historic first meeting of Kirk and Picard. "What we didn't want to do—and what I hope people don't think they'll see, judging from the coming attractions trailer—is a buddy movie between Kirk and Picard," says Braga. "You're not going to hear a lot of funny one-liners. This is not *48 Hrs. Meets Star Trek*. And there won't be any of this 'who is the better captain' stuff either. I think people will be surprised by how they meet. It's obvious it has something to do with the Nexus in space-time. We didn't want it to be anything stupid or obvious. We wanted it to be interesting and wanted these two characters to act as they would if they were real people who actually met. And I think there are some really nice moments between them and people will find it interesting. It was not as hard to write as I thought. In fact, it's one of the few things that didn't change from draft to draft. Our Kirk/Picard stuff always worked pretty much the way we wrote it."

While it might be expected that the big-screen effort would afford more opportunity to explore realms of *Trek* forbidden by TV's "standards and practices" departments, Braga observes that *Trek* never had any particular need of that greater freedom. "*Star Trek* is *Star Trek* and just because it's on the big screen doesn't mean that we'll be more violent or we'll finally have more sex—*Star Trek* has never really been a part of that," he says. "We were never really aching to show someone's guts spurting out. *Star Trek* is inherently non-violent. There is violence, but it's not exploitative. The rating really never came to mind, though I wouldn't say there

Continued on page 96



OPPOSITE: Caught in a temporal nexus, Picard entreats Kirk to go back with him to stop a mad man, Dr. Soran (Malcolm McDowell). ABOVE: Soran, will stop at nothing to find the Nexus. BELOW: Picard and Data's evil twin brother Lore (Brent Spiner), in The Next Generation's *final season opener, "Descent, Part II."*

stand for whimsical changes in costume or set design.

"*Star Trek* has always been consistent with itself," he says. "We don't go back and rewrite the history of the future. Once we've established what that is, we do our damnest to be consistent with it."

Working on a feature film schedule did offer some luxury for Zimmerman and many of the series' behind-the-scenes champions, who were very often on their first foray into feature filmmaking.

"Naturally the budget was a little better," Zimmerman notes. "As a TV show goes, the studio was very kind to give us adequate budgets. Yes, of course, the feature budget is not buckets of money more, but it is certainly generous. If anything, it was more generous, in terms of time.

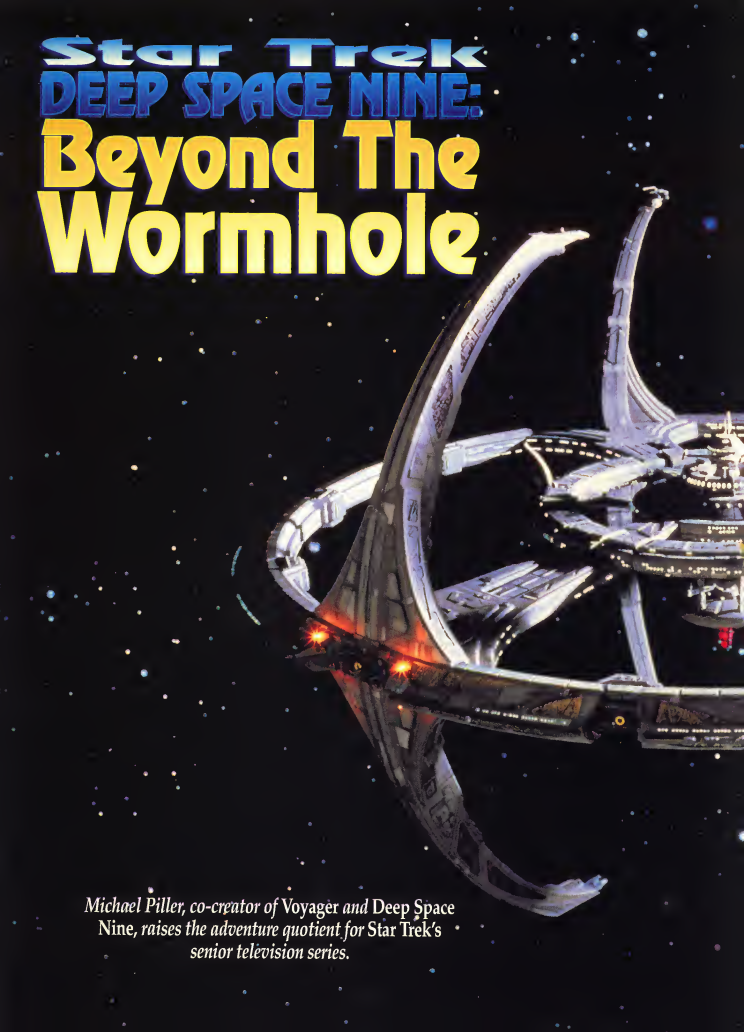


You normally have a feature script in your hands a long time before you start shooting. On episodic television, you're lucky if you get a few days before you start shooting. It has been wonderful, though, to spend six months in pre-production and eleven weeks doing principal photography, instead of getting four or five days wanting and having to shoot an hour of television in seven days, which the TV show does. With a film you're at least allowed to spend more time thinking about your craft and producing the required elements that you unfortunately don't have when working on the TV show."

Zimmerman's professional roots extend as far back as the original series; he was employed at NBC during the '60s when *Star Trek* was in its original TV run on that network. He's particularly gratified to see the series finally enjoy the respect and success it always deserved and knowing that it has become one of the most popular and enduring space sagas ever conceived.

"*Star Trek* truly is a twentieth century mythology," concludes Zimmerman. "And it's accepted as such. We also have a lot of fun doing it." □

Star Trek DEEP SPACE NINE: Beyond The Wormhole



Michael Piller, co-creator of Voyager *and* Deep Space Nine, *raises the adventure quotient for* Star Trek's *senior television series.*



BY ED FLIXMAN

DEEP SPACE NINE SEEMS A LITTLE BIT like *Star Trek*'s stepchild this season, considering all the attention being lavished upon the new *Star Trek* movie and the publicity surrounding the bumpy launch of *Star Trek: Voyager*. But to Michael Piller, the events occurring at the gateway to the gamma quadrant remain top priority.

While the show stands among the top performers of all syndicated shows, Piller finds it worrisome that, except for its very first episodes, its audience has not matched that of *Star Trek: The Next Generation*. Piller sees the ten-week span between the



ABOVE: Commander Benjamin Sisko (Avery Brooks) will be portrayed as much more aggressive and pro-active, seen here with Chief Operations Officer Miles O'Brien (Colm Meaney). RIGHT: Jonathan Frakes (William T. Riker of The Next Generation*) on a set of* Deep Space Nine*, guest directing the season opener "The Search, Part II." OPPOSITE: Odo (Rene Auberjonois) is charged with the security for the space station Deep Space Nine.*

recent season opener and the January bow of *Voyager*—the brief period during which *Deep Space Nine* will be the sole *Star Trek* franchise on television—as an excellent opportunity to expand the show's audience.

The very first episode of this period, a two-parter entitled "The Search," written by *Trek* veteran Ron Moore, continued last season's cliff-hanging confrontation with the Jem'Hadar. It succeeded in luring a good many Trekkers back for a second look, if only to admire the *USS Defiant*, the well-armed, compact starship that will be permanently stationed at *Deep Space Nine*. The ship, on first consideration, seems like a move to give the series some of the same star-roving allure that made *The Next Generation* and the original *Star Trek* so successful.

Piller denies that the addition was in any way a calculated move. "It actually came out of a very simple, practical need; we had established this alien threat, the Dominion, at the end of the last season; this season begins with a mission into the gamma quadrant to find these people in order to try and make peace with them. And, Sisko, having worked in the Federation shipyards for seven years,





had worked on a prototype of a ship that was, at the time, built for defense in the event of a Borg attack. That prototype ship is the *Defiant*.

"It just didn't make sense to go into the gamma quadrant in a runabout and, frankly, we didn't have the budget to spend on an entire fleet to go in there. So we said, let's make it one ship. That also gives us the practical advantage of having a bridge large enough to accommodate all of our officers, which we certainly didn't have with the runabouts. We won't be losing the runabouts, we're just adding this to our available sets, allowing us to go further, with more firepower to protect us. It came out of a strictly practical need. It's really part of an evolution. The first two years of the show has had very little to do with the other side of the wormhole. We have now seen that there's a threat out there, and the natural evolution of storytelling suggests that we need to have a ship to get out there and do whatever we need to do in the gamma quadrant."

Piller concedes, however that the ship affords an opportunity to engage in some fine re-tuning of the show. "In the process, we may address one of the more vocal concerns of people who say 'it doesn't move.' When we started *Deep Space Nine*, we decided we'd see what life is like on a space station, doing internal stories; but it quickly resulted in feedback from some people watching the show, and we ourselves thought that there was something of a claustrophobic feeling to the series that we never intended.

"In the conceptual stages, we had measured *Deep Space Nine* against *Next Generation*, we took the two or three years of stories that *The Next Generation* had done to that point, and we said, 'Can we do those types of stories on *Deep Space Nine?*' The answer was definitely yes, we could find ways of getting these characters into situations just as dynamic, and the same kinds of stories would work. But as we started out, it just seemed that the fact that the station was not a ship bothered people, almost on a subconscious level. We haven't been nearly as concerned about that as some of the critics—and by 'critics,' I mean critics among the fans, not the television critics. But we are going to continue to do the same kinds of stories that we have always done."

It's clear that Piller is very concerned about the hardcore audience that *Deep Space Nine* already enjoys, an audience that includes many viewers who prefer *Deep Space Nine*'s general tone to that of *Next Generation*; he has no intention of losing the qualities that make the show unique in order to please its critics. "I remember that we went into the third season of *Next Generation* having heard over and over again, 'it's a good show but it's not *Star Trek*.' People look at *Deep Space Nine* and say, well, here's why it's not as good as *Star Trek: The Next Generation*. And this is usually some fairly bogus concern, an easily identifiable difference that allows people the opportunity to say, this bothers me."



"The first two years of the show has had very little to do with the other side of the wormhole. We have now seen that there's a threat out there, and the natural evolution suggests that we need to have a ship to get out there and do whatever we need to do...."

Which is not to say that Piller finds the show beyond criticism; he feels particularly that the character of Commander Benjamin Sisko has been mishandled. "I think that we have let Sisko down in some ways, in our search to find that character's voice. I think he has grown remarkably, and I'm especially pleased with some of the things we did last season with him. But, in a note that I sent to the writing staff, I said that being in command of *Deep Space Nine*, on a regular basis, seems to be a really bad job—that when a story comes, it almost seems to be interfering with the heavy duties that our commander has. In fact, what we have to make clear this season is that this post is the most exciting post in the entire quadrant. You've got the Maquis, you've got the dangers from the Cardassians, you've got the threat of the gamma quadrant aliens—there is no more sensitive position than commander of *Deep Space Nine*. This commander has to have adventures—and we're taking him where he can. But I believe that any show that has a character at the center who is reactive is missing an ele-

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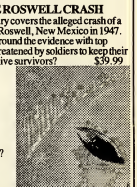
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ABOVE: Quark (Armin Shimerman) and the Klingon widow Grilka (Mary Kay Adams) plan to profit from her husband's unusual death. OPPOSITE: Major Kira Nerys (Nana Visitor, standing) and Lieutenant Jadzia Dax (Terry Farrell, seated).

ment, and we're taking steps to correct that." One adventure coming up for Sisko will take him into the mirror universe, first discovered by the *Enterprise* crew of the original series, and rediscovered by Nana Visitor as Kira Nerys in one of last season's most popular episodes.

"We're going to be doing a 'Prisoner of Zenda' sort of thing with Sisko, where the alternate Sisko is killed, and they come and kidnap our Sisko because of a strategic need....

"I think we need to see him as a much more aggressive and pro-active kind of character, and that requires doing certain things. And, whether we like it or not, television does provide a substitute family for the families we've lost in real life; and one of the things that is missing from *Deep Space Nine* is a strong family unit. I think people want to see Sisko, as the commander, connect and care on a personal level about his crew. I think he has been a much more military sort, there's been a lot more distance between him-

The Casting of Voyager

WITH THE TWO-HOUR PREMIERE telefilm of *Voyager* already in production as we write, the gifted actress Kate Mulgrew, from *Camp Nowhere*, *Throw Momma from the Train*, and *A Stranger is Watching*, has joined the cast of *Star Trek: Voyager* as Captain Kathryn Janeway. Paramount interviewed many actresses for the role with top contenders including Joanna Cassidy, Helen Shaver, Chelsea Field and Karen Austin.

As Genevieve Bujold departed the series, amid much fan speculation (despite an announcement that her sole reason was the grueling work schedule required by a weekly series), the *Voyager* production unit shot around the captain's role until the proper actress was chosen. As we wait for the January premiere, we plan to familiarize ourselves with the newest *Trek* cast by carrying our credit list for the *Voyager* crew to the local video shop.

Robert Duncan McNeill plays Lieutenant Tom Paris, a young Earthman from a long line of Starfleet officers. The only previous feature film credit we could dig up on McNeill is the role of Kevin in *Masters of the Universe*, one of our absolutely favorite cruddy science fiction movies; he also appeared in the recent TV movie *One More Mountain* as Milt Eliot. But his most significant prior role was in *Star Trek: The Next Generation* as Cadet First Class Nicholas Locarno, leader of the Nova Squadron in the episode "First Duty." In that episode, Locarno disgraced Starfleet by attempting to cover up his squad's violation of Starfleet regulations, and was expelled from the Academy.

Robert Beltran, who plays Chakotay, a Native American Maquis leader who becomes the *Voyager*'s first officer, has a long and illustrious list of credits. Among many other roles, he appeared as Alejandro in *Bugsy*; as Mike Silva in *The Chase*; in the title role of the 1990 TV movie *Diablo*; as Juan in *Scenes from the Class Struggle in Beverly Hills*; as Eddie Guerrero in Haskel Wexler's *Latino*; as Hector in *Night of the Comet*; and as the swinger Raoul in *Eating Raoul*.

Tim Russ is Tuvok, a Vulcan who serves as the *Voyager* tactical and security officer. Russ was recently seen as Joe Briggs in the TV movie *Journey to the Center of the Earth*. Prior roles include Jesse Younger in *Night Eyes II*; legendary blues performer Robert Johnson in *Crossroads*; Jesse in *Death Wish 4*; and, early on, a starship trooper in Mel Brooks' *Spaceballs*. Russ previously appeared in the *Next Generation* episode "Starship Mine."

We couldn't find any credits for Roxann Biggs-Dawson, the half-Klingon engineer, until it occurred to us to look for Roxann Biggs. Under the latter name, she's appeared in several TV movies and, as Yolande Elena Puente, was a regular on the *Nightingales* television series.

Ethan Phillips plays Neelix, an alien of a species never before

self and his crew—a distance that's not at all evident in his relationship with his family, for example.

"We're also creating another new set, the ward room, where the whole crew can come together and talk out some of the issues and problems that are facing them; we used to have the observation lounge on *The Next Generation*, and we skipped having an equivalent on *Deep Space Nine* because we thought that was too static. We heard people say that they missed those scenes, the situation of the family coming together, with the father sitting at the head of the table, and they all talk about things. So we're trying this season to create the situations that will allow us to develop Sisko's relationship to the crew.

"We are trying to put Sisko in more of those circumstances this season, to give him a chance to develop leadership qualities and also create an agenda for him. Instead of being reactive to stories, as he's been for much of the first two seasons, he is more pro-active. We'll show that he's got an agenda, he's trying to get things done, and that some of the story conflicts come out of him driving issues forward, instead of the other way around."

With the attention required for the launch of *Voyager*, and the major investment in the latest *Star Trek* feature, I wondered whether Piller ever felt that *Deep Space Nine* received less attention from Paramount than it deserved. "Not at all," he replied. "We get everything that we need for both shows. The only time that I feel like shaking somebody up is when I think of the several million people who watch *The Next Generation* and don't watch *Deep Space Nine*—that disturbs me, because I think the last season of *Deep Space Nine* was as good as any season of *Star Trek* that I've ever been involved with. From a creative standpoint, I don't think we could have done a better show. I know from the evening at the Museum of Broadcasting honoring *Deep Space Nine* that there is an extraordinary hard-core audience that does appreciate what we have done; I hear from many people who write us letters in favor of *Deep Space Nine*, saying that it reminds them more of the original series than *The Next Generation*.

"One of the interesting things about *Deep Space Nine* right now is that it inherits everything in terms of story material that was set up in *The Next Generation*; *Voyager* will have none of it because they'll be in a different quadrant. The Maquis will be a continuing action quotient for *Deep Space Nine*; we've got a story in development now, for episode nine or ten, in which Thomas Riker [a duplicate of William Riker, created through a transporter accident in the *The Next Generation* episode "Second Chances"] joins the Maquis. We have the gamma quadrant aliens in three of the first seven shows. We have a wealth of material for stories.



"So, we have that core audience, almost a cult audience, but the mainstream has not entirely come over. I hope these ten episodes will allow a space where the hard-core people can say to those *Next Generation* fans, who may be feeling disenfranchised, 'here, sit down and watch this show, because it's really turning out to be quite great.' In a way I wish that they'd put off *Voyager* for a year, so that *Deep Space Nine* could be the sole *Star Trek* franchise for that long, but regardless, we'll be doing the best we can."

"I hope these ten episodes will allow a space where the hard-core Deep Space Nine people can say to those Next Generation fans, who may be feeling disenfranchised, 'here, sit down and watch this show, because it's really turning out to be quite great.'"

seen in Trekdom, who becomes the *Voyager*'s guide to local civilizations and customs, as well as chief cook and bottle washer. Phillips has previously appeared as Mr. Lansing in *The Man Without a Face*, as Gorsky in *Green Card*; in several TV movies; and as Jeff Barnes in *Critters*. He also appeared in *The Next Generation* episode "Ménage à Troi" as Dr. Farek, a Ferengi doctor who participated in the abduction of Lwaxanna Troi. Newcomer Jennifer Lien plays Kes, the gnomish Neelix's lovely young mate.

Another newcomer is Garrett Wang as Harry Kim, a fresh Starfleet Academy graduate who serves as the ship's ops and communications officer.

We're especially excited by the casting of Robert Picardo as Doc Zimmerman, the ship's doctor who, owing to the fact that he is a hologram, will only appear on the holodeck. Picardo, helped by an exceptional working relationship with director Joe Dante, has appeared in quite a few top-flight genre films—we've been following his career since his nasty portrayal of Eddie the werewolf in *The Howling*. Most recently, Picardo has completed a voice role in the forthcoming fantasy *The Pagemuster*. Prior turns include character roles in *Matinee*, *Total Recall*, *Gremlins II*, *The 'Burbs*, *Get Crazy!*, *Amazon Women on the Moon*, and *Oh, God, You Devil*, and as Mark Dark in *976-EVIL*. In recent years, Picardo has been seen more prominently in television roles, including his portrayal of Doctor Dick Richard in the 1988-91 series *China Beach*.

—Ed Flixman



Tom Cruise, as Lestat, kills Claudia's mother, before prompting Louis to give her new life as a vampire. RIGHT: Lestat falls to the treachery of Louis and Claudia when they drug his blood source.



Will* Interview With The Vampire*'s cutting-edge effects technology and old-fashioned cinematic sensibility add up to a modern vampire classic?

The State of Lestat

BY DAN PERSONS

THERE WAS ANNE Rice: queen of the damned, mistress of humanity's netherworlds. Horror in an Anne Rice novel is never a simple thing; often it seems defined not by the deeds of her protagonists—vampires, witches, and night-dwellers all—but in a reader's complicity in accepting the shifted moralities of these predators, the subworld societies in which these creatures dwell. In a Rice novel, the quest to satisfy the dark hungers shunned by everyday civilization is assumed as the engine of life itself, and the damned, more often than not, reveal themselves to be possessed of their own form of soul.

There was Neil Jordan: up-and-coming film director and darling of the critics. In films such as Mona Lisa *and* The Crying Game, *he has examined those who dwell at society's fringes—the gangsters and prostitutes, the terrorists*

Photo: Francois Duhamel, © 1994 Geffen Pictures







OPPOSITE: Claudia looks on as Louis consigns the corpse of Lestat to the Louisianna swamps. TOP: Claudia (Kirsten Dunst), Louis (Brad Pitt), and Lestat prowl the streets of New Orleans. ABOVE: Louis relates the story of his career as a vampire to a writer in modern San Francisco.

and transvestites—and found them people of unexpected grace, characters who struggle to keep alive their humanity within cultures of decaying moralities. The inhabitants of a Neil Jordan film cannot help but accept their status as outsiders. When challenged, though, they will fight to the death to maintain their (sometimes cockeyed) notions of honor.

And there, ultimately, was *Interview With The Vampire*, the best-selling novel written by Anne Rice; the soon-to-be big-budget feature directed by Neil Jordan. Delving into the world of the vampire from the blood-sucker's point of view, Rice became the night-dwellers' ideal chronicler, while Jordan, in adapting Ms. Rice's own screenplay, stands to carve himself a niche not just as a maker of intelligent, finely observed dramas, but as a filmmaker capable of bringing to the mass market one of the most thematically challenging projects of the past few years.

The path *Interview* followed in its journey to the screen has been a long, convoluted one. Originally published in 1976, the book passed through numerous hands—including those of producer Julia Phillips, director John Boorman, and stars Jon Voight and John Travolta—before landing in the possession of major show-biz force David Geffen. With the production might of Warner Brothers behind him, Geffen—known previously for such genre hits as the 1986 version of *Little Shop Of Horrors* and *Beetlejuice*—moved to find a filmmaker who could successfully transfer Ms. Rice's darkly erotic world to the screen.

"I was given the book, with Neil, only a year and a half ago," said Stephen Woolley, producer not just of *Interview*, but also of such well-received Jordan projects as *The Company of Wolves*, *Mona Lisa*, and *The Crying Game*. "Neil had been approached to write the screenplay of the book, to do a redraft of the screenplay. There had been many screenplays written of this book, and for seventeen years people have found it hard to write a screenplay strong enough to encourage a major company to give it a green light. Based on *The Company of Wolves* and *The Crying Game*, Neil was asked to write a new screenplay. He then met with David Geffen, who offered him the chance to direct the film. Neil said he had a commitment to me, so David then bounced back and said, 'Well, I need a producer. Why don't you ask Stephen to produce it?'"

The first Jordan project to be backed by major studio muscle, *Interview's* production took on all the aspects of a contemporary blockbuster, complete with the hiring of a high-powered cast, featuring Tom Cruise as the imperious, black-souled Lestat, Brad Pitt as his protegé, Louis, and Antonio Banderas as rival Armond; the assemblage of a top-notch production team, including effects wizard Stan Winston; and the transportation of production to authentic locations in Paris, San Francisco and, of course, New Orleans (as well as interior shoots in London).

"It's not as big as *True Lies*," said Woolley, "not as gargantuan. It's a big film. On the level of a Hollywood budget, it's a high budget, but not notoriously high. I think most of what



we spent is on the screen: we have a huge amount of special effects—very subtle effects, nothing outrageous—and we shot an awful lot of nights. Night shooting is much longer and much more tiring and much more costly than shooting during the day, so all the nights we shot in New Orleans were not cheap. But it's very exciting for me to work on this large budget. I'm not used to people with large amounts of money saying yes to me; I'm used to being told to go away.

"It's been a better experience than *The Crying Game* was in terms of facilities that we had, the opportunity to use them, and certainly the kind of film we've made. Obviously, though, I couldn't help but put it on a pretty tight schedule, and it was pretty grueling in New Orleans: we shot nights in New Orleans and most weeks were six-night weeks. We made the film with an independent spirit, which is why I think on the production side there was no interference [from the studio], because people knew we were working very, very hard and they saw the results of that and left us to it. We couldn't have worked any harder on location, we were quite savage in terms of the hours—I don't remember ever wrapping before the sun came up, or not being ready when the sun went down. We worked huge hours."

But if Geffen and Warners adapted a hands-off policy toward the production, the original creator of Lestat and Co. was not quite as forgiving. What stuck primarily in Ms. Rice's craw was the casting of Tom Cruise—an actor known more for his all-American, hunky good looks than for his ability to delve into humanity's darker impulses—in the crucial role of Lestat. According to Woolley, though, the author's high-profile reaction, accompanied by some not-at-all flattering reports of star-generated strife on-set, didn't necessarily prove a problem to those involved with the shoot: "It was interesting because of how the media backlash against Tom affected the way we all worked together—the crew and the other actors and Neil. There seems to be certain roles that you can get away with in certain parts of the world, and certain roles that you can't, and it seems that Tom really must have hit a nerve with certain people, which strengthened our determination to make the film work.

"We cast Tom based on his performances in the past and based on his take of the script. His view of Lestat was excellent, superb, and his understanding of Neil's screenplay was incredible. All the rubbish that followed about changing the script, Tom demanding this or that, everything printed about the movie was just absolute nonsense. Tom was a dream to work with, he's an absolutely excellent Lestat, it's a whole new side of his character that people haven't seen, and he's embraced the role in a really positive and enthusiastic way. He was a complete tower of strength on the movie for everyone involved."

Rice's society of night-predators present a face at once set apart from humanity, yet capable of integrating into it. "These are people that you'd see in the street…"

"Tom was extremely professional," said makeup effects expert Stan Winston. "He was extremely hard-working. I'm not going to sit here and say he's easy, because that would be a disservice to a certain extent. He



"In our film, most of the transformations are all done in one shot—the eyes, the teeth, the skin, the hair all change at once, literally in seconds."

wants the best: he wants to do the best himself, he wants what's around him to be as good as it possibly can be. I think that most people who really care don't just sit back and watch things happen; they're involved. Tom is involved, and I really like that."

Having previously helped to bring to palpable reality the worlds of *Terminator 2* and *Jurassic Park*, Winston's task on *Interview* was not just to revive the old Bela Lugosi/*Nosferatu* image of the vampire, but to meet Jordan's demands that Rice's society of night-predators present a face at once set apart from humanity, yet capable of integrating into it. "These are people that you'd see in the street on a daily basis. You know how there's someone you see who appears to be a normal, everyday person, but there's something a little strange about him? Maybe you would look twice and say to your wife or your friend, 'Strange looking guy,' but it's no biggie. There's something just a little bit off, but not enough to separate them as grotesque or freakish, just slightly different than what we see normally.

"Our concept was to create the look of what a real vampire would be if a vampire existed, staying away from clichés and going with Anne Rice's concept. Our feeling was that they lacked sun, so there'd be a translucency to the skin, a thinness to the skin. At certain times, a transparent ability to see veins under the skin would be possible. One of the most important elements of the design was that Lestat should be as close to the Lestat that was written as could be with Tom Cruise playing the part. Our initial job was to incorporate the concept of what real vampires look like—this embryonic, translucent skin—with the image of Lestat, creating this hardened structure for Tom Cruise: the blond-haired, blue-eyed presence, without it looking hokey or cartoonish. It was always a great concern that it shouldn't look like Tom Cruise with a blond wig. There was a great deal of energy spent on the subtlety of how we created the look. I think it was accomplished wonderfully; I think that Tom is definitely Lestat.

"We spent an enormous amount of time designing a new look for vampire teeth—strangely enough—that would not be just the two canine fangs that are always out there in an obvious way. How does a person go through daily life with two long fangs that are not noticeable? These vampires do have fangs, but there's a subtle transition from their teeth to their fangs: as they move out from the center the second teeth become a little longer and pointed, then the third teeth, and so on. There's a subtle movement to it, so when they talk, you're not looking at fangs, you're looking at normal teeth. But when they snarl, when there's a reason to show them that's obvious, there they are. But they're not going through their daily life with straight teeth, and then when it's time to bite someone, the teeth grow. No, they have these teeth all of the time."

As sophisticated as the makeup effects are (and, at their most elaborate, actor Cruise was spending up to four hours in the makeup chair), Winston admits they are at least matched by the complexity of the film's visual effects: "This is not a makeup film, it's not an effects movie. It's not, 'Oh, my goodness, what an interesting makeup'; it's, 'What interesting characters, what an interesting story.' Never should it be—in a film of this tone with someone as sensitive as Neil Jordan directing—that you're aware of elaborate effects technique. In our most elaborate effects, it was important for us to maintain an invisibility, a quality where you would never realize you were even seeing something happen. In doing so, we've actually accomplished some things that have never been seen in filmic history.

"There's a transformation scene for

Tom Cruise. In the book, he's killed by Claudia [the child-vampire, here played by *Sister's* Kirsten Dunst], and he shrivels and dies before our eyes, an effect we've seen before in film history. Our concept is that Lestat, in his death—for lack of a better term—would go through the feeling of a victim of Auschwitz, or an AIDS victim dying. There's a major reality to this death, not a mummified corpse reality, but a reality of what would happen if a real human being were starved, as Lestat is being starved of blood and life. You see this happen to Tom Cruise, in front of your eyes, without a cut, with the camera moving in on him, and you see nothing. You're not aware of anything happening, but at the beginning of the shot it's Tom Cruise's Lestat; at the end of the shot it's a dead Auschwitz victim, and you're unaware of anything. If I wasn't telling you this right now, you'd see the movie, it would happen right in front of your eyes, and you wouldn't even be aware of it. It's that invisible."



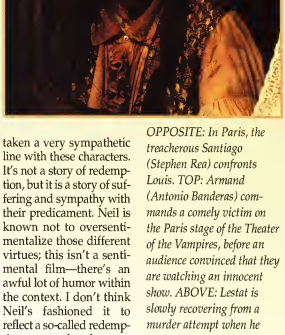
Winston refuses to say how the effect is achieved, save to note that the sequence is the culmination of the much-vaunted "vertical integration" of his makeup effects company, Stan Winston Effects, and Digital Domain, the CGI effects house that Winston formed with James Cameron and Scott Ross.

Much as Woolley admitted to being in awe of Winston's work, he also noted that every stylistic touch brought to the film had to be in the service of Rice's story. "When we were on the boat, looking out at New Orleans in flames, we realized that it was quite a unique perspective to have on a pyrotechnic effect. You could never have done it on-stage, other than doing it digitally. The strange thing is that these days there are so many tricks in films that when you capture something like that for real, you know that people will think it's an effect. It looks so real that you have to think, 'Hang on, that's New Orleans burning down, we're in the middle of the Mississippi, that must be a split-screen.' One of the great learning experiences of this film was working with Digital Domain and seeing that if you have enough money, you can create almost anything. Although there are complicated effects in our film, they're very subtle effects. The transformations are not in the horror movie tradition, where a director will cut from sprouting hair on an arm to an ear growing and cut to snarling teeth. In our film, most of the transformations are all done in one shot—the eyes, the teeth, the skin, the hair all change at once, literally in seconds. It's not just a simple morph, it's much more complicated than that. It's the kind of film where you think, God, it cost all that money, and it's going to be on-screen for all of ten seconds! But I think it's better that we did that than try to overdramatize anything.

"There was a different sensibility at play here. There's a real, exotic power to the book, which we've translated visually, I hope, with credible sets and makeup, costumes, and a great atmosphere that the cameraman has created.

"I think there is a strong story in the book. There's a huge amount of atmospheric byplay that isn't necessary, but I think Neil has stripped that down in the script. It doesn't linger too long, it just looks beautiful and evokes the essence of the book. Obviously, when you're making a film, you're not making the absolute, true book—that's never possible, unless you're going to make something over twelve weeks on TV. In condensing down this particular novel, I think we've streamlined the story, and I think the bare-bones of the story is what we've shot, and that's come across very powerfully on the screen.

"I think we've embraced the characters. Traditionally, vampires are the monsters of a horror film. Neil has taken a very sympathetic line with these characters. It's not a story of redemption, but it is a story of suffering and sympathy with their predicament. Neil is known not to oversentimentalize those different virtues; this isn't a sentimental film—there's an awful lot of humor within the context. I don't think Neil's fashioned it to reflect a so-called redemption, except that the story continues. Vampires don't die, and although Louis has given up the search for the mystery, there's always the sense that he'll never be able to lose his human emotions and human feelings." □



OPPOSITE: In Paris, the treacherous Santiago (Stephen Rea) confronts Louis. TOP: Armand (Antonio Banderas) commands a comely victim on the Paris stage of the Theater of the Vampires, before an audience convinced that they are watching an innocent show. ABOVE: Lestat is slowly recovering from a murder attempt when he catches up with Louis and Claudia in Paris.

REBUILDING FRANK-EN-STEIN

BY J.B. MAUCERI

"I busied myself to think of a story…which would speak to the mysterious fears of our nature and awaken thrilling horror—one to make the reader dread to look around, to curdle the blood, and quicken the beatings of the heart."

—Mary Shelley

WHEN *FRANKENSTEIN* WAS FIRST published anonymously in 1818, it was unlikely that Mary Shelley had any idea that her creation would captivate so many generations. Within a few years of the novel's publication, Shelley's too-daring scientist and his soulless creature made their way to the stage, and years later to the screen in Edison's 1910 film version. In 1931, when James Whale's *Frankenstein* became the definitive retelling, Shelley's tale was transformed to an extent that the author herself might not have recognized, and few adaptations since have done more than nod in the direction of their initial source.

Shelley's novel, inspired in part by a challenge from Lord Byron to write such a tale, and in part by a nightmare that followed the challenge, was a richly philosophical work. Her creature



OK. OK...I can't put it off any longer; we've finally managed to slap the last caption into place, and we have something here that looks an awful lot like a magazine. Now it's time for me to sit in front of a blank page and attempt to make sense of it all. I could swear I did this just two months ago, but that's the nature of the job.

Paging through this issue, there's one thing that bothers me...I mean, besides me getting all emotional in public about James T. Kirk. It's that article on video games being made into films—after all, there is a library full of science fiction classics that have yet to be realized on the screen, and here are three video games—*video games*—getting motion picture treatment. All three of them scheduled for release by the end of this year (though I suspect a rescheduling or three is likely); it's a phenomenon that couldn't be ignored.

Tanya Fletcher did a good job of reporting what the men behind these films have to say. On reading her article, I did find myself curious about what a man with the proven talent of *Die Hard* screenwriter Alex de Souza can do to make a good action film from *Street Fighter*, given the constraints of minimal violence and a video-game cast of characters. If he finds a way to make a good PG-rated action film, I'll be his fan for life. You never know, though—after all, how many people expected *Timecop* to be as decent a film as it was?

Speaking of low expectations, I was not looking cheerfully forward to Francis Ford Coppola's production of Kenneth Branagh's version of *Mary Shelley's Frankenstein*. Still, Joe Maucer's interview with Frank Darabont, and the accompanying stills, have convinced me that one more version of the Shelley classic may be a good idea. There is, indeed, a great deal in Shelley's novel that has been neglected by previous adapters.

Several years ago, I interviewed David Cronenberg at a time when he had contracted to make a version of *Frankenstein*. That film was never to be, but he said that he'd decided to guide his approach with the lines from Milton that Shelley quotes at the start of her novel: "Did I request thee, Maker, from my clay to mould me man? Did I solicit thee from darkness to promote me?"

Speaking of adaptations from bestselling books overseen by brilliant directors, Anne Rice's *Interview With The Vampire*, after many years of false starts, has made it to the big-screen under the hands of Neil Jordan—a favorite of mine since his *Mona Lisa*. You all certainly know the "secret" behind his film *The Crying Game*, but do you know the secret behind his werewolf picture, *The Company of Wolves*? Most of the people I know who saw this movie didn't realize that the entire film is the fever dream of a girl who is scared out of her wits by her first menstruation (note the symbolic smear of lipstick on the girl's lips, and her sister's dialogue at the beginning of the film). Once you realize this, the whole movie makes a lot more sense. Anyway, I always wanted to get that into print, and this is probably my only opportunity.



Tom Cruise as Anne Rice's blond vampire Lestat, story on page 62.

And speaking of opportunity, soon we'll all have the opportunity to learn the fate of Captain James T. Kirk—which brings us back to my public farewell to the character created by William Shatner almost thirty years ago. Since I wrote that piece, George Takei has taken a few public verbal potshots at Shatner, including a televised account of a studio-engineered "photo opportunity," in which Paramount made out Shatner as a hero on the occasion of a back lot fire (as if an actor is responsible for the machinations of studio publicity). And I've noticed that it's become downright fashionable in the tight-knit circles of *Trek* fandom to kick Shatner around. All of this strikes me as downright ungracious, especially since Shatner's brave acknowledgment of his own faults, and his direct appeal for peace with George Takei and Jimmy Doohan, is so prominent a part of his book *Star Trek Memories*.

Shatner, after all, provided a good deal of the chemistry that's kept *Star Trek* going for so long; and, in the end, it wasn't Shatner that left *Trek*—it's the powers that be in *Trek*dom who decided they didn't need an "elder statesman" in their universe. Shatner, at sixty-three, has a thriving and gratifying career outside of the Paramount franchise series, and he'll surely have a good life regardless of his relationship to the younger generation of *Trek* fans. But I, for one, would be gratified to see the fans—and Mr. Takei—live up to the noble ideals espoused by Gene Roddenberry's imagined future.

Ed Flixman

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MARK HINTZ

Advertising Associate
LESLIE MAYNE

457 Carlisle Dr., Herndon, VA 22070
703-471-1556 / FAX: 703-471-1559

WEST COAST
BARBARA BUCK
JE Publishers Rep. Co.
3415 S. Sepulveda • Suite 520
Los Angeles, CA 90034
310 572-7272 / FAX: 310 572-7264

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The newest cinematic incarnation, produced by Coppola, restores much that has been lost of Shelley's original...

learned to read and to speak from the works of Plutarch and Goethe; its conversations with Victor Frankenstein, concerning Frankenstein's abandonment of responsibility for his creation, carry equal weight as an examination of the seeming abandonment of man by God.

And the creature's response to this abandonment is, in the novel, far more cruel than it is in film, as the creature strips Victor Frankenstein of his family and loved ones—his friend Clerval, his brother William, his friend Justine, and finally, on their wedding night, Victor's bride, Elizabeth.

Concerned as she was with philosophy, Shelley showed little concern with the "science" behind her fiction. The work of creation is itself covered by a couple of phrases: "I worked hard for more than two years..." and "...now that I had finished..." Obviously, she wasn't thinking about the prospect of selling her book to Hollywood.

The newest cinematic incarnation, produced by Francis Ford Coppola and directed by Kenneth Branagh, restores much that has been lost of Shelley's original that may have been considered too blasphemous or too somber for earlier audiences. At the same time, the script explores its own, sometimes radical, cinematic revisions, while carefully avoiding anything that would violate the spirit of the original work.

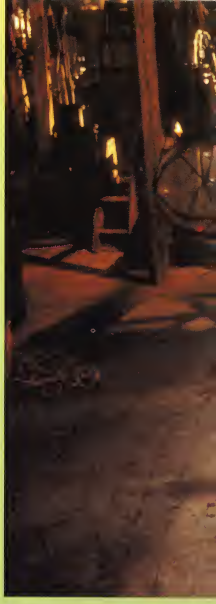
Steph Lady and James V. Hart collaborated on the screen story of *Frankenstein* around the time that Hart was working with Francis Ford Coppola on *Dracula*. Steph Lady then did the first draft, on spec, for Coppola's American Zoetrope and Tri-Star Pictures. When Kenneth Branagh and Coppola decided they wanted to make *Frankenstein*, they came across Steph's draft. Branagh was decidedly unhappy with the script as it stood; the final version was written by Frank Darabont, in consultation with Branagh.

Over the years Darabont has worked on writing and fine-tuning numerous scripts and teleplays. Later this year, his film *Shawshank Redemption*, based on the Stephen King novella "Rita Hayworth and the Shawshank Redemption" from the collection *Four Past Midnight*, will be released, with Darabont serving as both writer and director.

Sci-Fi Entertainment: When you were called in to revise the script, what were their guidelines and what were they looking to change?

Darabont: They brought me on, I think, to get an overall fresh slant. My instinct was to go back to Shelley, because I felt that the script Steph wrote was pretty far afield. Branagh and I pretty much saw eye-to-eye when it came to wanting to get back to the source material as much as possible.

I then reread Shelley's book, told the studio I was interested, they flew me to London and I met there with Ken for a week or so. We hashed out conceptually what we wanted to do with the narrative and the characters. I came back and spent six weeks locked in my house, with rain pissing down outside—an appropriately moody backdrop—and wrote the script.



SFE: Taking into consideration how much Francis Ford Coppola's vision shaped his adaptation of Bram Stoker's *Dracula*, was there any kind of input or guidelines passed on to you from his office?

Darabont: No. I didn't actually





meet Coppola until several weeks ago at George Lucas' fiftieth birthday party. I walked up to him and asked him, "How's the movie?" He said, "I think it's really good."

My feeling was that Coppola was very respectful of Ken Branagh's position as director on the film. If they had any conversations, they took place between them. To what extent it was influenced and shaped by Coppola, you got me. However, it was really nice meeting him, finally.

SFE: I had a chance to read your draft; I think it is the most engrossing and literate screenplay I've read in a long time. I was surprised to see that you and Kenneth not only took the time to place some detailed notes into the screenplay, but also Berni Wrightson's illustrations, from an illustrated version of Shelley's novel. When you met with Kenneth was that something he brought to your meetings?

Darabont: No, actually they were something I whipped out and showed Ken Branagh. He was not aware of Berni Wrightson's work. I've been a fan of Berni's since *Swamp Thing*, since I was in junior high school. I consider his *Frankenstein* pen and inks as the masterpiece of his career to date. I took my set of prints to England with me to show Ken. His eyes lit up when he saw them. Berni's drawings were very much in line with the interpretation Ken had in mind, and he responded to them very, very keenly. So much so that he said it would be great to put Xeroxes of them into the script. I called Berni and asked his permission to do that, and Berni very kindly granted it to me and in went the pages.

SFE: The pen and inks add a dimension to the reading of the screenplay. Especially for the scene where Victor Frankenstein has his creation spread out on crates and is replacing its fluids. You read this detailed description, and turn the page—there it is. Shelley's novel doesn't go into detail on the actual creation.

Darabont: The novel kind of tap dances around that issue, doesn't it!

SFE: True enough. Then am I correct in assuming that the creature's construction is based upon your imagination influenced by Wrightson's drawings?

Darabont: Very much so, but I'd have to add Ken's imagination strongly to that mix. That particular image you mentioned is a very specific example where Berni Wrightson's visual interpretation of an event informed me while I was writing the screenplay. I wanted to work that image into the movie because I responded to it so strongly. There are other examples through the course of the script where I thought, here is an opportunity to really pull from Wrightson's illustrations. So I did.

SFE: Such as Victor at work in the graveyard?

Darabont: Exactly. There is another one where the creature is leaping

PREVIOUS PAGE: The Creature provides Victor with a corpse from which to create a companion for himself. OPPOSITE ABOVE: Victor begins to piece together a creature from human remains. ABOVE: The Creature nears completion in Victor's laboratory. OPPOSITE BELOW: Elizabeth (Helen Bonham-Carter) at his side, Victor stands aghast as an innocent takes the noose for the crimes of his creation.



ABOVE: Alone, despised and driven by rage, the Creature sets off to find his maker. OPPOSITE ABOVE: an artificial flower—like himself an imitation of life—is the Creature's only solace. OPPOSITE BELOW: Victor, armed with a flintlock, attempts to bring his experiment to a violent end.

down the mountainside, or the confrontation between Victor and the creature in the storm. That's also very much influenced by Wrightson.

SFE: We've talked about the influence of Wrightson, I think we also need to talk about Shelley's influence. So much has been done with *Frankenstein* to date; did you have any trepidations when you were offered the project because of that?

Darabont: Not really. I felt that so little of it had been true to what Shelley wrote. It's a tricky novel to adapt because the storytelling conventions back then were so vastly different. Stephen King has pointed out that the book exists from coincidence to coincidence. It does. Back then it was a perfectly acceptable storytelling technique. It is really hard for a modern audience to relate to that sort of style. Working those coincidences out and blending in the narrative so that it all fits together was very tricky. I can see why other people shied away from those elements in other adaptations through the years.

SFE: As I was reading the dialogue it felt as if you were using some of the problems of that period to address some modern concerns, especially in the dialogue between Victor and Waldman.

Darabont: I think that the elements you refer to as contemporary, I view really more as timeless issues. In other words, those problems are certainly relevant to contemporary concerns as well—such as improving the quality of life by defeating disease. That, specifically, was my attempt to sort of ground the proceedings in a sense of reality. This way it's not just wacky Victor trying to make a monster, but Victor, dedicated physician, who is trying to explore the secrets of nature and to forestall death. This has been going on since medical science has been around. Edward Jenner did it with the smallpox vaccine. It was an enormous leap in its day, an absolutely unprecedented mode of thought. That's why I touched on it in the screenplay, because a detail like that would pin everything else to a backboard of reality.

It is an amazing book in so many ways, and it has so many thematic layers to it. The story is about the quest for knowledge and the dangers that it presents. We've seen that many times in fiction and reality. Shelley's *Frankenstein* is like the team that built the atomic bomb and changed the world by creating a creature that could destroy us. It is amazing how prescient the book is, in that sense. It also works on a very human level because it is also about child abuse. It's about a father who cannot accept the responsibility of having created a child, taking care of it properly or teaching it. He abandons his child and there are consequences. These are not necessarily contemporary themes but timeless themes. That's why it has been around so long.

SFE: Shelley's novel is rich with philosophical prose between Victor and his creature. How passionate were you about seeing some of that make it into the film?

Darabont: Those were my favorite scenes to write, by far.

SFE: Did you feel you would have problems getting that weighty material by the studio?

Darabont: The studio didn't seem to have a problem with that. They seemed to be quite thrilled that we were taking a different tack. Certainly, Ken wanted very much to be true to that. The eloquence, the longing and the soul-searching of this creature were important to us, because he really represents all of us. The scene in the ice cave is basically man meeting God face-to-face and saying, "Excuse me, what were you thinking? Why am I here and why did you make me?" All of humankind goes through that sort of seeking. Human history is full of it and Mary Shelley was able to actually physicalize that in a scene



between the living creature and creator. It was such a cool scene to write.

SFE: Did you have the chance to see the screenplay go through the cinematic process?

Darabont: No, not at all. It wasn't a snub on anyone's part, it was simply the fact that as soon as I handed the script in, I was doing casting and preproduction on *The Shawshank Redemption*. We shot in Mansfield, Ohio, which involved my being there for nearly half of the year, and then back to L.A. for post-production. I was really not able to keep up with *Frankenstein* at all, because my hands were so full. Oddly enough, the studio was rather gracious because they invited me to come down to the Sony Studios lot, any day I felt like it, to watch dailies as they were shooting the film. I couldn't take them up on it because I was in the editing room pretty much all day cutting my movie together. The one thing that I did get to do, before they started shooting, was to see the makeup tests they shot with DeNiro, which looked pretty damn fabulous to me.

SFE: Given the slant of the screenplay, I would assume they're going for a very organic look for the creature.



Darabont: Very much so, very realistic. It's not Boris Karloff with the bolts and flat head, which is a wonderful iconographic image; you can show that picture to anyone in our culture and they can tell you what it is. However, it is of its time. This creature design is much more of a realistic, organic approach. Robert DeNiro looks like he is sewn together from various pieces of a body, and it is a very smart and canny approach. They don't shy away from the horror of what such a person would look like. You can't do Karloff today because he looks dated, like an old nice Packard. He is so of his time.

Shelley's Frankenstein is like the team that built the atomic bomb and changed the world by creating a creature that could destroy us.

SFE: Would you like to see the screenplay published as is, even getting the license to use Berni's artwork?

Darabont: I'd love to, sure. Are you kidding? That would be the ultimate compliment to a screenwriter. I don't know that it will happen. I noticed when they published the *Dracula* screenplay that they published a very dry sort of shooting/continuity draft

Continued on page 86

X FILES

A conversation with The X-Files' *creator Chris Carter.*

TRUST NO ONE

BY LISA MACCARILLO

"Now that Russia is no longer our very recognizable enemy, we suddenly need to find other enemies and other sources of discontent. That's when we start looking to the skies...."

—Chris Carter

WHAT ARE THE X-FILES?

"Everything and anything from weird science to paranormal phenomena to genetic mutations to alien hybrids. Basically," says Chris Carter, creator and co-executive producer of the Fox TV series, "we know an X-File when we see it."

The X-Files chronicles the exploits of two federal agents, Dana Scully and Fox "Spooky" Mulder (intelligently played by Gillian Anderson and David Duchovny, respectively), who inhabit a speculative branch of the FBI charged with investigating paranormal activity and unexplained phenomena, trawling the fringes of American culture for clues, only to butt up against walls built by the same government that issues their paychecks.

"I was inspired by the show *Kolchak: The Night Stalker*," says Carter, his voice an aural blend of Rod Serling and Joe Frank. "It had really scared me as a kid and I wanted to do something as dark and mysterious as I remembered it to be.



A manitou creature attacks and kills a man on an Indian reservation in last season's "Shapes."



LEFT: Agents Dana Scully (Gillian Anderson) and Fox "Spooky" Mulder (David Duchovny) will continue to investigate unexplained phenomena in the fall 1994 season of The X-Files. *OPPOSITE ABOVE: Followers of an enigmatic minister flock to a cemetery in "Miracle Man." OPPOSITE BELOW: Brad Dourif plays a telepathic mass murderer in "Beyond the Sea."*

So, I was able to say to Fox when they hired me to an exclusive deal, 'this is what I want to do.' I had the track record and the know-how to develop the show, cast it properly and produce it the way I wanted it to be produced. Although there's no Kolchak character in *The X-Files*, the spirit of the show is in many ways the same."

Having generated a buzz everywhere from computer bulletin boards to bohemian coffee shops to the mainstream press, *The X-Files* was renewed for a second season despite its slow start. Along with his creative team of co-executive producers and sometime writers Glen Morgan and James Wong, as well as supervising producers and occasional writers Howard Gordon and Alex Ganza, Chris Carter has created a virtual anomaly in network TV—a show which gives you questions where you expect answers, and which demands not only your attention but your capacity to speculate, to wonder, and to think—all of this from the same network that brings you *Melrose Place*.

Rather than the usual practice of tying up all the loose ends at the close of a given episode, *The X-Files* series unravels like a narrative Gordian knot, with each episode revealing a small truth only to lay bare a deeper puzzle. Many conclusions are left ambiguous, a pill the network found hard to swallow. "Closure seems to be a word that everyone throws around in TV drama," Carter says. "They want everything explained; they want the cuffs thrown on. They want somebody put in jail and they want the morality tale. You can't do that with a show like this. It's going to take different turns; you're dealing with different kinds of villains. It took [Fox] a while to come around to our way of thinking. There have been many battles waged, and many of them won, and some are still going on, but we fight for what we believe in on this show and I'm not alone.

"I think that our most successful episode last year, on every level, was 'Beyond the Sea,' in which Scully's father dies," Carter continues. The look of the show was fantastic but believe it or not, the network didn't want to do that episode. There were hesitations and reservations about some of the plotting—but we stood our ground.

IN THE CASE OF "DEEP THROAT," THE FIRST episode after the pilot, a compromise with the network grew into a motif which continued through the rest of the season. Carter explains: "The idea of closure was still being forced on us, and the scene in which Scully is sitting at her computer writing in her journal was not in the show until the last minute. It came down as an edict because they wanted a summing up of the episode, and in the end, I think it made the episode better. That motif of Scully doing a voice-over as she types became a running story crutch for us when we needed to reinstruct the audience about where we are going or where we had been."

Carter is quick to point out that not every idea incites a battle. "A woman from the network called me up yesterday," he says. "She said she felt silly telling me this but she had so loved the script I had written that she wanted to bow to 'the X-Files god.' I obviously felt very satisfied by that. These things all work in strange ways."

Another source of praise for the show has been the unique relationship shared by the two main characters. Though there is chemistry between Anderson and Duchovny, the writers and actors take pains to maintain a tender but nonsexual relationship. It's their philosophical differences that form the heart of *The X-Files*. Agent Scully is a skeptic; Mulder, whose sister may have been abducted by a UFO, is a believer. By chipping away at her skepticism, he is also chipping away at ours. "I myself come to all of this stuff about aliens and alien abduction as a skeptic," Carter says. "One of the byproducts of doing this show is that I've met a lot of people who genuinely believe they've been abducted. But I have not seen a UFO. I wish one would reveal itself to me. But I'm one of these people that needs to see it in order to believe."

Like *The X-Files'* character Deep Throat (played by Jerry Hardin), Carter seems to know more than he's willing to tell. "Some things I find very intriguing," he allows. "We read enough in the news to know the government keeps things from us every day, but I tend to think that the government runs out of chaos, and that organization of thought or of systems inside the government is a joke. That's why I find most conspiracy theories difficult to believe."

On Area 51, the air base in Nevada many believe to be a test site for UFO technology: "I believe that people go out there and watch things happen. Do I think that Bob Lazar [a scientist who claimed to have worked on alien technology at Area 51] is telling the truth? I have no reason to believe him; I have no reason not to believe him."

Who is Chris Carter? Where did he come from? And how did he come to roll the stone of intelligence up the ever-steepening hill of TV's lowest-common-denominator sensibilities? "I have a strange and varied background," he says with typical understatement. A California native, Carter has had the unlikely but enviable experience of thirteen years as writer and associate editor for *Surfing* Magazine. "I was hired because I was a journalism major in college and had been a surfer all my life. Traveling around the world and surfing, I had one of the best prolonged adolescences a young man could want. It allowed me a lot of freedom to write, develop a voice, read and see the world… and to surf, of course."

His interest in dramatic writing didn't fully develop until he met his wife, Dori, who was herself a professional screenwriter. "I came from nowhere to somewhere, I felt, in a real short time," says Carter. "My hair was barely dry from the ocean when I was hired in 1985 by Disney Studios with a feature writing deal, an office and a secretary."

Nine years later, Carter seems to have perfected the style which has become analogous with *The X-Files*: intelligent writing, understated acting, and extraordinary situations taking place in a very mundane world. Carter and his creative team cull ideas from a variety of sources to keep their approach fresh. "A lot of the ideas come from the writers knowing what scares us and what scares others the most and building X-Files from those themes," Carter says. "For example,'The Erlenmeyer Flask,' which was the



Ken Staniforth/Fox

season finale last year, has a little element in it from the news. In the not-too-distant past, a woman was rushed to an emergency room with blood which had crystallized. After being exposed to it, doctors suffered from the fumes. I took that as a tiny element and incorporated it into a story that I had been wanting to tell all year. It became, I felt, a perfect season finale, which revolved around the idea that there is alien DNA that has been captured as a result of a Roswell-like incident, and this tissue is sitting in a lab in a government facility somewhere, and someone has been running tests with it. So, it's a wedding of different ideas looking for good visuals, a good scare, and good tension, with the characters continually testing their own personal biases and beliefs about things."



Ken Staniforth/Fox

THE ERLENMEYER FLASK" BROUGHT an end to the X-Files project, and the new season has the team split up, with Mulder in the field, assigned to "conventional" cases (yet still managing to get into trouble with uncanny forces), while Scully is tied to a desk job (yet still the only agent who will tolerate Mulder's bizarre theories). Carter has previously revealed that the separation will last for eight episodes, during which time more will be revealed about the X-File team's foes and allies.

While the separation has been necessitated by Gillian Anderson's pregnancy, Carter sees this eight-week period as an opportunity to play with a more serialized, less episodic format, involving more of the personal lives of both protagonists. As far as the sexual tension between the two goes, everyone involved in the series seems to agree that a full-blown romance is out of the question.

Early episodes this season will feature the discovery of a genetic mutant, washed up on the shores of New Jersey; a "super-soldier" created as part of a government experiment; and, possibly, an episode about a "group mind" created over a computer network.

The last is a notion Carter has played with since his recent discovery of electronic mail and online computer services; this year, *X Files*' producers, writers, and possibly cast members, will soon be making their presence known on the "information superhighway." "Delphi is the official *X-Files* service," says Carter. "The other writer-producers and I will be participating in online forum discussions in the not-too-distant future; but fans can also interact with other fans and download different media from the system."

How close will Scully and Mulder get to the final truth in the current season of *X-Files*? Carter's answer is as nebulous as any of last season's answers. "I don't think there is a final truth," he says with a laugh. "There are probably final truths. We'll just keep pushing. Mulder still wants to find his sister, so that will be an ongoing source of his energy into his search into the paranormal. We always try to not go too far with the X-File stories because we want to keep them inside what we call the realm of extreme possibility. And besides, telling too much gives away part of the magic. "

This season, Carter will stretch his talents, making his directorial debut with an episode, and hopes to explore the possibilities of a spin-off series, in response to the Fox Network's interest in "X-panding" the franchise. Carter promises that they'll continue to push the envelope of extreme possibility

Will we see Deep Throat again? "That's a good question," he says with a smile. "*The X-Files* begins with the idea that anything can happen, and so that's how we proceed."

Trust no one. □

STREET FIGHTER, Mortal Kombat, Double Dragon, Grid Runners

Can video arcade combat translate to big-screen action? The Producers of Mortal Kombat, Street Fighter *and* Double Dragon *race to find the answer.*

DEADLY GAMES

BY TANYA ANN FLETCHER

IN A DARK, OPPRESSIVE WORLD MARKED BY crime, homelessness and illiteracy, the teenagers of the planet find themselves united in a strange parallel universe—a violent, brightly colored sphere, a hyper-reality where class, race, and culture are all the same. In this separate world, skill and reflexes are all that matter; to live is to fight, the only punishment is death, and the only hope is to live to fight again.

If you think this sounds like a fantasy scenario, some filmmakers seem likely to agree with you. And if you realize we're talking about combat-simulation video games, you're right again; *Street Fighter*, *Double Dragon* and *Mortal Kombat*, currently playable at your local video arcade, are all headed for the big screen within the coming year.

"A successful video game that is known throughout culture is a relatively new thing," says Larry Kasanoff, producer of *Mortal Kombat*, now filming in Thailand with Christopher Lambert in the leading role. "And it's



Jean-Claude Van Damme (inset) stars as Colonel Guile, and Raul Julia is the evil General M. Bison in the upcoming film Street Fighter, *based on the popular video game.*

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The first thing Gould and Davis did was hike down to the video arcade and drop quarters into the machine to get a better feel for Double Dragon...

not going to be new anymore, because video games are a $7.5-billion-dollar business right now—which is bigger than the theatrical movie business. So people are going to be making video games into movies all the time, just like they make movies from novels. *Jurassic Park* was huge, but *Bonfires of the Vanities* bombed; it doesn't mean that novels are bad. *Batman* was a huge hit, but *Captain America* never got released. That doesn't mean comic books are bad. *Super Mario Brothers* didn't work but it doesn't affect my movie or *Street Fighter* or any of the others."

The kiddie-oriented *Super Mario Brothers* was based on one of the most successful games of all time but failed to translate into a profitable film. The new wave of video game film adaptations have one important difference in common—they're all derived from graphically realistic fighting games, which make them natural fodder for a thriving action genre.

For the upcoming $40-million *Street Fighter*, featuring rising action star Jean-Claude Van Damme, writer-director Steven E. de Souza decided to take the basic outline of the games' characters and develop the story from there.

"The game is structured where you put in your quarter and up comes a map of the world," he explains. "So you can move the joystick and pick a character from China or a character from England, and there's a certain amount of time you get and a round to play. However, if you do that as the plot of the movie, you would have *The Karate Kid* with people going to a karate championship. That movie has been made a thousand times. Every low-budget Cannon film has a kickboxer or cyborg doing that. That's what those movies are about—tournaments, matches or championships. *Street Fighter* is an action-adventure movie first, but it uses martial arts methods of fighting that are authentic. If you don't recognize karate or savate or any of these different martial arts forms, it's just an action movie."

Nevertheless, structure in a video game and structure in a movie are two different animals, and de Souza was well aware of that when he took on the assignment.

"It's all about what translates, and in this case, it was two guys beating each other in front of a video game screen and sixteen characters from around the world," says de Souza. "I sort of decided what worked well and, in my opinion, that was the ethnic diversity of the various characters. Most action movies are just a bunch of white boys. *Street Fighter* is also not a particularly violent video game. There are no weapons in it and nobody dies, which I thought could flavor a film in a different manner from most of the action films we get, which are non-stop bloodbaths."

While de Souza admits there is "no story to the game," he was able to invent a solid storyline for the movie revolving around a fictitious country called Shadowloo.

"There's a brush fire war going on there and they have a peace keeping force," he says. "Jean-Claude Van Damme plays a younger, more handsome General Schwarzkopf, who is leading a multinational force to rescue some kidnapped relief workers who are caught in the civil war. Raul Julia and Wes Studio play rival warlords, and I've plugged the characters of the game into the situations in a variety

of different ways. Some of them are military forces, some are soldiers of fortune, some have the misfortune of getting off a plane at the wrong country, and some are journalists. We have these characters from all over the world in the video game and put them in this one little corner of the world."

Trying to incorporate all the characters is a daunting challenge, but de Souza admits he was only able to incorporate fifteen of the sixteen characters, leaving out Fei-Long, who is the game's version of Bruce Lee.

"That character just didn't work for me, so I guess that's something to worry about in a sequel," laughs de Souza.

While de Souza's writing credits are varied, he's best known for the scripts of the first two *Die Hard* movies; his big hit this summer was *The Flintstones*. Directing is the natural next step in de Souza's career, though he's had a good start, with a recent action-oriented episode of *Tales from the Crypt*.

"Capcom, the parent company, decided they wanted to make a movie out of their game, so they went to Hollywood looking for someone to do it," de Souza recalls. "The first thing I knew I got a call from Ed Pressman and he asked, 'Do you know this game *Street Fighter*?' and I said, 'Know it? My son drops all my money in the machine every Saturday morning on the pier.' He asked 'Could you come up with a story for it ... by tomorrow at noon?' and I said, 'As long as I can direct the movie.' So I stayed up all night, went to the meeting the next day, had two people translating the idea to the foreign investors and they loved it. Now, finally, two years later, the movie is coming out."

Having just wrapped up *Street Fighter*, de Souza will be entering an arduous editing process to ready the film for release by Christmas. One of the key factors he kept in mind while making the film was that a PG-13 would be desirable, especially since it's based on a product that many kids under the age of 17 play—and it would be a waste to exclude them from seeing the film due to an R rating for violence

"It's not a matter of softening stuff," explains de Souza. "It's just not falling into that trap of excess that almost every action movie for years now has. I don't think it's geared to kids specifically either, but it doesn't exclude them. From a marketing point of view it would be foolish to take something that is popular with teenagers and have to make them drag a parent to go see it. But by no means is it pandering or juvenile. It's as smart and sophisticated as we could make it."

Across town, *Double Dragon's* screenwriters, Michael Davis and Peter Gould, purposely set out to give an offbeat teenage feel to their picture, echoing much the same attitude toward their material as de Souza.

"Anything that appeals to a general audience appeals to a kid," says Gould. "And you see a lot of times when they gear a film specifically to kids and kids aren't interested. So what we tried to do was please *ourselves* and keep an eye on it so as not to make it too violent or gory. It was basically to please ourselves."

The first thing Gould and Davis did upon getting the assignment was hike down to the video arcade and drop quarters into the machine to get a better feel for what *Double Dragon* was all about.

"What I found immediately intriguing about it was that two characters could play cooperatively against the computer," recalls Gould. "So I could hold one guy down while Michael pummeled him. So it started giving us an idea of what the thoughtline of the piece could be—essentially of how two different people could cooperate to create something better between them."

With a $20-million budget, *Double Dragon* focuses on two brothers, Billy and Jimmy Lee (Scott Lee, Mark Decascos), who must band together to fight the evil villain Koga Shuko (T2's Robert Patrick), who has retrieved half of a powerful medallion (the brothers have the other half) that allows him to jump from one body to another—luckily he



ABOVE: Scott Wolf and Mark Dacascos star as brothers Billy and Jimmy Lee who protect the powerful Double Dragon *medallion. OPPOSITE: Robert Patrick, as power-hungry corporate raider Koga Shuka mysteriously materializes through the FX magic of Pacific Data Images.*



The low-budget Grid Runners, *about a virtual reality super fighter who manages to manifest itself in the real world, is a movie waiting to become a video game.*

"This will be such a kick-butt movie that we're waiting for the video game companies to come to us and bring this whole genre full circle,"

has a reserve of the biggest and best dead fighters, on ice in the county morgue (therefore, he can jump into one whenever he needs to do battle).

Adapting a mythology for the movie was one of the things that Davis feels he and Gould added to the final picture.

"In the game there are these two brothers fighting all these thugs on the street, and we tried to rationalize it," says Davis. "In the video, of course, they're coming up from every manhole and trash can and window, and we thought the premise of having LA under a curfew system would work. The police rule by day and the gangs by night. And when the gangs break curfew and come after our heroes in daytime, it feels more like the game, but because now you have the history of the city, it makes it a little more believable."

The writers also took it upon themselves to "flesh out" some of the more popular characters, such as the mutant-looking Abobo.

"Our story is that he was a gang member who screwed up and Kago Shuko punished him by shooting him up with super steroids, so he became this gigantic monster that resembles the Abobo from the game," says Davis. "We explain how the character got that way."

As with *Street Fighter*, Gould and Davis stayed away from making just a "fight movie" and tried to take the feature into other directions. "You have to reinvent a whole new world," says Gould. "But we felt, along with the producers and the director, that we didn't want to do just a fight movie. With characters going into an arena and fighting each other, we wanted to do something much more fun and positive. So we extrapolated things from the video game."

With both *Double Dragon* and *Street Fighter* completed, *Mortal Kombat* will round out the trio of competing video game action movies. *Kombat*, however, has the added distinction of being one of the most controversial games out there, getting knocked left and right by the moral majority, and even the U.S. Congress, for being too violent. Producer Kasanoff notes that the film version, at least, will be partially toned down and won't contain as much blood as the game.

Kombat is Kasanoff's first effort since he left Jim Cameron's Lightstorm Entertainment, where he served as president, to form the new company Threshold. Hoping to capitalize on his wealth of special effects knowledge from *T2* and *True Lies*, Kasanoff will do everything he can to make the multimillion-dollar picture a visual feast.

"I really don't want to give away the story because I want you to come see the movie," says Kasanoff. "But in *Mortal Kombat* the game, you learn a lot of things but there's a lot you don't know, and the movie is going to tell you those things."

What is known is that Lambert will play the Thunder God Rayden, and that the mythos of "the greatest tournament of the world, held every generation for the fate of the Earth" will play heavily into the structure of the film.

So if video games are the future of movies, what could possibly be the next step? The low-budget *Grid Runners*, starring Don "the Dragon" Wilson and directed by Andrew Stevens, might offer some answers.

"This will be such a kick-butt movie that we're waiting


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ABOVE: Street Fighter*'s Colonel Guile (Van Damme) and his "stealth" boat were filmed on location in Bangkok. BELOW: Guile takes on the lethal Blanka deep in General Bison's secret lair.*

for the video game companies to come to us and bring this whole genre full circle," says the film's screenwriter, William C. Martell. "All the other movies out there are visual representations of how important arcade games are now. What we've done is taken it to the next step and we're saying, what if the games could be turned into reality. In those movies, the movie is the game, and in this one, the movie is a reality and the game intrudes into the reality."

This futuristic martial arts film is based on the supposition that in the future, virtual reality games will be used for exercise, training, and pleasure. When a virtual reality character named Dante—a superfighter used to train cops in a simulation that few have survived—manages to manifest himself in reality, it's up to grid patrol cop Wilson to track him down.

With a budget under $3 million, *Grid Runners* has been getting every bang out of its production dollar, which director Stevens notes is a formidable task especially when you're trying to tackle a science fiction film for that kind of money.

"We've been shooting in Las Vegas and at the Hoover Dam which will add expansive production value," Stevens says. "We've also shot this entire movie at night and that spells money. We also have laser effects and even gyrospheres, which look as good if not better than the ones used in *Lawnmower Man*."

While the movie may not have the luxury of a $20-million budget, it aims to make up for it in imagination. Martell notes he tried to create the most interesting future world he could within these monetary constraints.

"Walking onto one of the sets was like jumping twenty years into the future," he says. "We took over this brand new office building and turned it into Burtech headquarters. All of the offices received videophones courtesy of AT&T, and the security areas had palm print reading locks with security guards using laser guns. And instead of giving Don a human sidekick, we gave him a Pippin Pocket computer [a term created by Martell] with a Max Headroom- style visual interface named Mary. I'd played around with an Apple Newton note pad computer and wondered where technology would be twenty-five years from now. The computer would be pocket-sized and voice-activated, with full color video and a cellular link to all other computers. And if you're spending half your life talking to a computer, you want it to have a face and a voice and be able to have it interact with you."

While Hollywood is lighting up with blinking bytes of the future, the trend of taking video games and translating them into movies continues. The IBM/PC compatible game *Doom*, a three-dimensional shoot-'em-up that occurs in the underground caverns of the red planet Mars, is expected to go into film production under the direction of Ivan Reitman. At the same time, "virtual reality" is a theme in several upcoming movies, including the upcoming *Evolver* and *The Lawnmower Man 2*, now in production.

Science fiction and fantasy fans, still waiting for Hollywood to give "A" treatment to such classic novels a *Stranger in a Strange Land*, or *Time and Again* (just to name two often-promised but never-delivered projects), may well take a dim view of the video game movie trend. You have to wonder, if *Street Fighter*, *Mortal Kombat* and *Double Dragon* are even remotely successful, could *Pac-Man: The Movie* be too far behind?

"I think as long as there are good stories, video games will translate into good movies," Davis offers. "The reason people acquire these properties in the first place is they have marquee value. It's the same thing as making *The Flintstones*. People recognize the title and they're more likely to go to the movies to see it because of that. If the action is good and the story is good, I think you will continue to see more movies based on video games." □



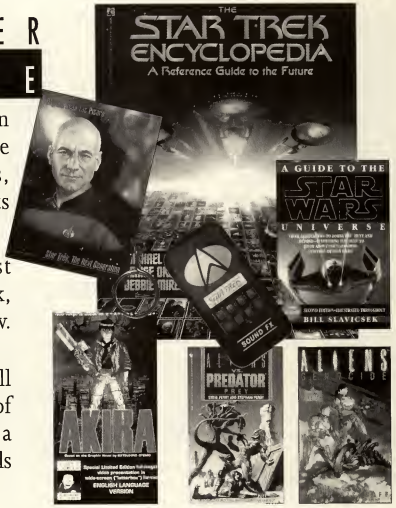
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FRANKENSTEIN

Continued from page 73

rather than Jim Hart's screenplay. As far as reading material goes, that original screenplay is far superior to a continuity draft. Nobody wants to read directions on camera angles and shots. Screenwriters don't do that crap any more. We sit there and write the scene and work on the characters. As far as all the technical stuff, I have no idea why that was injected into the published version of the *Dracula* screenplay.

SFE: Or the screenplay may be novelized…

Darabont: I love it. Here we are taking a classic book, turning it into a movie and doing the novelization of the movie. There is something incredibly crass about that. I had nothing to do with that. I wonder if someone actually said, "Let's novelize Mary Shelley's novel." It is so funny to me. The one thing I do appreciate is that they are also republishing Mary Shelley's novel as a tie-in, which is great. That is the least of what should be ignored, after all, it is the source material.

The Frankenstein That Almost Was...

Stephen Lady developed the first-draft screenplay of *Frankenstein*, along with writer-producer James V. Hart, working in conjunction with producer Francis Ford Coppola. A good deal of Lady's work remains in the final draft; and much of what is gone might well, in its own right, have made an interesting (though very different) take on the classic—including such revisionist aspects as a cigar-smoking "liberated" Elizabeth, and the usual "patchwork man" replaced by a more credible single-corpse approach.

Sci-Fi Entertainment: I'm familiar with several of the *Frankenstein* plays. There were elements of your screenplay that reminded me of these stage adaptations.

Stephen Lady: I know that prior to this production, which will be truer to the original material than what has gone before, the only justice that has been done to Shelley's work has been on the stage.

SFE: Were you given any guidelines in your scripting of the novel?

LADY: I worked very closely with Jim Hart. One of the changes that came about at that stage of the work was that Victor Frankenstein of the novel is a very Hamletesque character, introspective, brooding and on the horns of dilemma again and again. I felt that what made me able to at least get this thing going was that I understood that it was a tragedy. We have a heroic character (his motivations are idealistic and his intentions are good), who suffers from an excessive amount of confidence and arrogance. He attempts to do things in God's province; he does it for the best of reasons and is nailed for it. So I approached the story by creating a more dashing, confident and ultimately arrogant person, who receives

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clear warning not to proceed with what he is doing even though his motivations are the best in the world. Then once I created a new Victor, I realized that we had to have a new Elizabeth to go with him.

SFE: I was about to bring up the startling differences in Elizabeth.

LADY: If you recall the Elizabeth of the novel, she is sort of this virginal, angelic, innocent creation. We felt compelled to create a new Elizabeth, and so I created more of what I would call a George Sand type of Elizabeth. She is more modern or at least a stronger and more assertive character. That was really more of who Mary Shelley was.

SFE: It's very interesting that when you introduce Victor's mentor, Professor Waldman, he has locked himself away in a monastery.

LADY: Unfortunately those scenes will not be in the film. My idea there was to also resonate with the Prometheus theme of stealing the fire. I wanted to make it very clear that Victor was heading into abomination. Branagh didn't want to use that.

SFE: In your draft the creature was a reanimated corpse, not built from pieces. What was your motivation for designing it as such?

LADY: Someone once told me that the secret to success in Hollywood is to lose the right arguments. I lost that argument. My position is that a patch-work man would be implausible even by today's knowledge. What I really worked hard for is that on some level this has got to be plausible. The audience has to be able to believe that given the arcane and low-tech instruments he had at his disposal, with the knowledge that he possessed and a few bits of the occult thrown in, this actually could have happened. Mary Shelley totally finessed the creation. She had Victor put the creature together in his dorm room in his spare time. She made no attempt to make this creature's existence plausible. Today every high school kid takes biology. So I stated that if we want this film to work, if we really want the audience to believe the dream, we have to create this arcane, sort of Jules Vernes, low-tech apparatus. That however the scientific knowledge of that day fits into what we know now about organ transplants and microsurgery, we have to be able to sustain the illusion. I won that battle big-time. In terms of how the creature would ultimately look, I said that he should be whole. I argued that reanimation is far more plausible than sewing something together from scratch.

SFE: Given the way that Zoetrope approached *Bram Stoker's Dracula*, do you think that this will be the best, truest production of *Frankenstein*?

LADY: I'll bet my house on it.

The Sci-Fi Channel has a Frankenstein Theme Week airing Monday, October 31 to Friday, November 4, featuring Frankenstein, The Bride of Frankenstein, The Son of Frankenstein, The Ghost of Frankenstein, *and* The House of Frankenstein.



NOVEMBER • DECEMBER PROGRAMMING SCHEDULE

DAYTIME

TIME	Monday - Friday	Saturday	Sunday
6:00	Informational	Informational	Informational
6:30			
7:00	Cartoon Quest		
7:30			
8:00			Original TBA
8:30			Inside Space
9:00	Lost in Space	Cartoon Quest	Original TBA
9:30			Sci-Fi Buzz
10:00	The Incredible Hulk		Ripley's Believe It or Not
10:30			
11:00	Dark Shadows	Swamp Thing	Sci-Fi Trader
11:30	Dark Shadows / Fri: Sci-Fi Trader	Swamp Thing	My Secret Identity
Noon	Beauty and the Beast	The Powers of Matthew Star	The Magician
12:30			
1:00	The Bionic Woman	Space 1999	Land of the Giants
1:30			
2:00	Night Gallery	Moonlight Matinee	UFO
2:30	Beyond Reality		
3:00	Voyage to the Bottom of the Sea		Moonlight Matinee
3:30			
4:00	Voyagers / Time Tunnel	Radiation Theater	
4:30			
5:00	The Incredible Hulk		Radiation Theater
5:30			
6:00	Beauty and the Beast	Alien Nation	
6:30			Sci-Fi Trader

EVENING

Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7:00	Ray Bradbury	Ray Bradbury	Ray Bradbury	Ray Bradbury	Ray Bradbury	Galactica 1980	Amazing Stories
7:30	Hitchcock Pre.	Hitchcock Pre.	Hitchcock Pre.	Hitchcock Pre.	Hitchcock Pre.		Amazing Stories
8:00	Quantum Leap	Quantum Leap	Quantum Leap	Quantum Leap	Quantum Leap	Sci-Fi Feature	The Incredible
8:30						Film	Hulk
9:00	SF Series/Movie	SF Series/Movie	SF Series/Movie	SF Series/Movie	SF Series/Movie		Sci-Fi Buzz
9:30							Original TBA
10:00	Hitchhiker	Hitchhiker	Hitchhiker	Hitchhiker	Hitchhiker	War of the Worlds	Inside Space
10:30	Tales/Darkside	Tales/Darkside	Tales/Darkside	Tales/Darkside	Tales/Darkside		Original TBA

LATE NIGHT

Time	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
11:00	Ray Bradbury	Ray Bradbury	Ray Bradbury	Ray Bradbury	Ray Bradbury	Galactica 1980	Amazing Stories
11:30	Hitchcock Pre.	Hitchcock Pre.	Hitchcock Pre.	Hitchcock Pre.	Hitchcock Pre.		Amazing Stories
Midnite	Quantum Leap	Quantum Leap	Quantum Leap	Quantum Leap	Quantum Leap	Sci-Fi Feature	The Incredible
12:30						Film	Hulk
1:00	SF Series/Movie	SF Series/Movie	SF Series/Movie	SF Series/Movie	SF Series/Movie		Sci-Fi Buzz
1:30							Original TBA
2:00	Hitchhiker	Hitchhiker	Hitchhiker	Hitchhiker	Hitchhiker	War of the Worlds	Inside Space
2:30	Tales/Darkside	Tales/Darkside	Tales/Darkside	Tales/Darkside	Tales/Darkside		Original TBA
3:00	Informational	Informational	Informational	Informational	Suspense Theater	Radiation Theater	Sci-Fi Trader
3:30							

All programming shown Eastern Standard Time. Please adapt for your local time zone. Titles in red denote original programming. All programming subject to change.
This schedule is effective 9/26/94 to 1/1/95.

Dear *Sci-Fi Entertainment*:

In the mid-'60s, as vice-president in charge of production at Desilu Studios, I oversaw the development, sale and production of the original *Star Trek* series. Having chosen, over the years, to shun any limelight associated with the series, I have, nonetheless, kept abreast of the *Star Trek* family through publications such as yours and many of the books written on the subject.

I knew Gene Roddenberry very well. I am acquainted with Yvonne Fern, the author of the book *Gene Roddenberry, The Last Conversation*. And I am dismayed that your publication would give a book reviewer, Lawrence Tucker, the canvas to vent his personal and vindictive attitudes toward the author of this book.

If Mr. Tucker had cared to seek any truth, his "former nun and devout trekkie" barb would have read, "Franciscan nun twenty-eight years ago, mother of two adults who were and are *Star Trek* fans, teacher at Mills College and U.C. Berkeley, author, book editor, lecturer at the Smithsonian Institute, NASA and many respected institutions of higher learning." And so on.

Mr. Tucker, in his abject approach at a review, critiqued the author. Unfortunately, in keeping with his bent, Mr. Tucker also reviewed the author's writing with the very same lack of truth and accuracy.

Gene Roddenberry wasn't a god and he wasn't a devil. The thoughts Gene expressed during the last months of his life are of interest to both fans of *Star Trek* and the study of philosophy in general. They are beautifully captured in Ms. Fern's carefully written book and should be both reviewed and read objectively.

Sincerely,
Herbert F. Solow
Los Angeles, CA

To the Editor:

My entire family is addicted to the Sci-Fi Channel and we greeted the publication of *Sci-Fi Entertainment* with enthusiasm. Your v.1 #2 issue persuaded us to subscribe. A very nice job indeed.

I'm posting today to try to persuade you to consider doing a feature on the return of *Forever Knight*, currently back in production in Toronto and due to reappear in syndication in September. You will recall that it's a fantasy (vampire)/adventure (cop) program originally aired during the last season of CBS's "CrimeTime After PrimeTime" wheel which, sadly, was deep-sixed when CBS acquired David Letterman.

Forever Knight was brought back to life by a big fan campaign, which ought to indicate



Look for a story on the return of Forever Knight *as a regular series in our next issue.*

the level of interest in the program amongst SF fans. I know there are numerous fan clubs, BBSs, two Internet lists, and a convention (dead of winter in Boston) devoted to the program despite the fact that it had been out of production for a year. Meanwhile, we look forward to the next issue of *Sci-Fi Entertainment*; our only complaint is that it's so long between issues!

Pamela Rush
Lexington, KY
Internet: pkrush01@ukcc.uky.edu

We've heard from a number of Forever Knight*'s boosters in recent weeks; a look behind the scenes of this cult favorite is in in preparation.*

Hi, Ed,

First of all, I think your review policies sound great, especially the "no blockbusters, no negatives" concepts. I'd like to see expanded coverage of genre software and online services, but following the same guidelines. In other words, more CD-ROM reviews (like J. Frentzen's) would be great, but I don't need to read reviews of bestsellers like *Myst*. Are you giving any thought to a CD-ROM version of the magazine itself ? It would seem to lend itself well to the medium. I'm glad to see your online presence—any chance of expanding it into forums, libraries, or is it primarily an E-mail service ? As for the letter raising the question of your definition of sci-fi, I'd have to agree that the name doesn't accurately reflect the range of your content—of course, the name's understandable given your affiliation with the Channel. Even with the apparent contradiction, please keep the magazine's genre scope broad. There are enough overly specialized mags out here already; a bit of well-executed one-stop-shopping is a nice change. guess that just leaves one item—any tips on getting a local cable company to start carrying the Channel when repeated calls to the programming director don't work ? Regardless, keep up the good work and try to get that air conditioning problem fixed by next summer!

Bob Shirley
Indianapolis, IN
Internet:
72510.2437@compu serve.com

Dear Ed,

I have just very recently (about a week ago) been able to obtain access to "cable" programming. My question to you is this. Are there any plans to run the *Star Blazers* series on the Sci-Fi Channel? As a kid I really enjoyed watching it when I came home from school. If there are plans, I hope that the air time will be accessible to me. The main reason that I'm sending this is because the third part of the series was never shown where I live and I'd really like to see it.

Scott Sisk
Winston Salem, NC
Internet: scotts@u146.nc.vp.co

While there are no current plans to run Star Blazers *on the Channel, our beloved advertisers at Voyager Entertainment have done a fine job in releasing the entire series—including the rarely-seen "Bolar Wars" episodes—to video. If you can't persuade your local video rental outlet to carry it, make sure everyone knows what a fine Christmas gift this set makes….*

Dear Ed:

Great magazine! I just read your October issue—this is the second time I have purchased your magazine on the newsstand—and I must tell you that your publication is first class all the way. I plan to send my subscription card in straight away.

We do not get the Sci-Fi Channel in our area so I have to be content searching video stores for interesting new releases and those great old classics *Andromeda Strain, Fantastic Voyage, The Thing*… etcetera). We do get most of the TV shows you mention. Thanks for an enjoyable read—it brought back lots of old memories… meeting with the other kids in the neighborhood to watch *Lost In Space*…staying up late on Friday nights with my brother to watch *Godzilla vs. Gamera*….

I look forward to your next!
Cynthia Valuck
Burnaby, B.C. Canada

Please address all paper correspondence to the editor at Sci-Fi Entertainment, 457 Carlisle Drive, Herndon, VA 22070; *and electronic mail to* flixman@dorsai.dorsai.org.

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1:00 am The Bride of Frankenstein
1935, Horror, Boris Karloff

WEDNESDAY, 11/02
9:00 pm Son of Frankenstein
1939, Horror, Boris Karloff, Basil Rathbone
1:00 am Son of Frankenstein
1939, Horror, Boris Karloff, Basil Rathbone

THURSDAY, 11/03
9:00 pm The Ghost of Frankenstein
1942, Horror, Lon Chaney Jr., Bela Lugosi
1:00 am The Ghost of Frankenstein
1942, Horror, Lon Chaney Jr., Bela Lugosi

FRIDAY, 11/04
9:00 pm House of Frankenstein
1944, Horror, Lon Chaney Jr., Boris Karloff
1:00 am House of Frankenstein
1944, Horror, Lon Chaney Jr., Boris Karloff

SATURDAY, 11/05
2:00 pm The Omegans
1968, Science Fiction, Keith Larsen
4:00 pm House IV
1991, Horror, William Katt
8:00 pm Close Encounters of the Third Kind
Letterboxed version, 1977, Science Fiction, Richard Dreyfuss
12:00 am Close Encounters of the Third Kind
Letterboxed version, 1977, Science Fiction, Dreyfuss
3:30 am Black Carion
1984, Mystery, Season Hubley

SUNDAY, 11/06
3:00 pm Night Slaves
1970, Science Fiction, James Franciscus
4:30 pm Netherworld
1991, Horror, Michael Bendetti

MONDAY, 11/13
2:00 pm The Phantom Creeps
1939, Horror, Bela Lugosi
8:00 pm Xtro II: The 2nd Encounter
1991, Science Fiction, Jan-Michael Vincent
12:00 am Xtro II: The 2nd Encounter
1991, Science Fiction, Jan-Michael Vincent
3:00 am Paint Me a Murder
1984, Mystery, Michelle Phillips

SUNDAY, 11/13
3:00 pm Satan's Triangle
1975, Horror, Kim Novak
4:30 pm Dinosaurus!
1960, Science Fiction, Ward Ramsey

MONDAY, 11/14
9:00 pm Fiend Without a Face
1959, Science Fiction, Marshall Thompson
1:00 am Fiend Without a Face
1959, Science Fiction, Marshall Thompson

TUESDAY, 11/15
9:00 pm The Thing That Couldn't Die
1958, Horror, Andra Martin
1:00 am The Thing That Couldn't Die
1958, Horror, Andra Martin

WEDNESDAY, 11/16
9:00 pm The Brain Eaters
1958, Science Fiction, Edwin Nelson
1:00 am The Brain Eaters
1958, Science Fiction, Edwin Nelson

THURSDAY, 11/17
9:00 pm Creature With the Atom Brain
1955, Science Fiction, Richard Denning
1:00 am Creature With the Atom Brain
1955, Science Fiction, Richard Denning

FRIDAY, 11/18
9:00 pm Scanners
1981, Science Fiction, Patrick McGoohan
1:00 am Scanners
1981, Science Fiction, Patrick McGoohan

SATURDAY, 11/19
2:00 pm Biggles: Adventures in Time
1985, Fantasy, Neil Dickson
4:00 pm Nightflyers
1987, Science Fiction, Michael Praed
8:00 pm Killer Klowns from Outer Space
1988, Satire, Grant Cramer
12:00 am Killer Klowns from Outer Space
1988, Satire, Grant Cramer
3:00 am Czech Mate
1984, Mystery, Susan George

SUNDAY, 11/20
3:00 pm The Last Child
1971, Science Fiction, Michael Cole
4:30 pm Remote Control
1987, Horror, Kevin Dillon

MONDAY 11/21
9:00 pm The Making of Star Wars Documentary
1:00 am The Making of Star Wars Documentary

TUESDAY, 11/22
9:00 pm The Making of the Empire Strikes Back Documentary
1:00 am The Making of the Empire Strikes Back Documentary

WEDNESDAY 11/23
9:00 pm Return of the Jedi: Classic Creatures Documentary
1:00 am Return of the Jedi: Classic Creatures Documentary

THURSDAY, 11/24
2:00 pm From Star Wars to Jedi: The Making of a Saga Documentary
3:00 pm Star Wars
1977, Science Fiction, Harrison Ford, Mark Hamill
5:45 pm The Empire Strikes Back 1980, Science Fiction, Harrison Ford, Carrie Fisher
8:30 pm Return of the Jedi
1983, Science Fiction, Harrison Ford, Mark Hamill
11:30 pm George's Island
1991, Fantasy, Ian Bannen
1:30 am Gulliver's Travels
1939, Animated, Lannie Ross

SATURDAY, 11/26
2:00 pm From Star Wars to Jedi: The Making of a Saga Documentary
3:00 pm Star Wars
1977, Science Fiction, Harrison Ford, Mark Hamill
5:45 pm The Empire Strikes Back 1980, Science Fiction, Harrison Ford, Carrie Fisher
8:30 pm Return of the Jedi
1983, Science Fiction, Harrison Ford, Mark Hamill
11:30 pm Earth vs the Flying Saucer
1956, Science Fiction, Hugh Marlow
1:30 am Twenty Million Miles to Earth
1957, Science Fiction, William Hopper
3:30 am Tobor the Great
1954, Science Fiction, Charles Drake

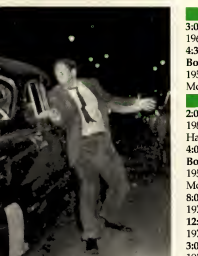
SUNDAY, 11/27
3:00 pm Close Encounters of the Third Kind
1977, Science Fiction, Richard Dreyfuss

MONDAY, 11/28
9:00 pm Dracula
1931, Horror, Bela Lugosi
1:00 am Dracula
1931, Horror, Bela Lugosi

TUESDAY 11/29
9:00 pm The Brides of Dracula
1960, Horror, Peter Cushing
1:00 am The Brides of Dracula
1960, Horror, Peter Cushing

WEDNESDAY 11/30
9:00 pm To Die For
1989, Horror, Brendan Hughes
1:00 am To Die For
1989, Horror, Huges

DECEMBER MOVIES
ON THE SCI-FI CHANNEL



The 1956 classic sci-fi film The Invasion of the Body Snatchers, *starring Kevin McCarthy and Dana Wynter airs in December.*

THURSDAY 12/1
9:00 pm Vampire at Midnight
1988, Horror, Jason Williams
1:00 am Vampire at Midnight
1988, Horror, Jason Williams

FRIDAY 12/2
9:00 pm Dracula
1979, Horror, Frank Langella
1:00 am Dracula
1979, Horror, Frank Langella

SATURDAY 12/3
2:00 pm Dollman
1991, Science Fiction, Tim Thomerson
4:00 pm Pulse
1988, Horror, Cliff DeYoung
8:00 pm Invasion of the Body Snatchers
1956, Science Fiction, Kevin McCarthy
12:00 am Invasion of the Body Snatchers
1956, Science Fiction, Kevin McCarthy
3:00 am Cauldron of Blood
1968, Horror, Boris Karloff

SUNDAY 12/4
3:00 pm The Wasp Woman
1960, Horror, Susan Cabot
4:30 pm Invasion of the Body Snatchers
1956, Science Fiction, Kevin McCarthy

SATURDAY 12/10
2:00 pm The Sender
1982, Horror, Kathryn Harrold
4:00 pm Invasion of the Body Snatchers
1956, Science Fiction, Kevin McCarthy
8:00 pm The Fury
1978, Horror, Kirk Douglas
12:00 am The Fury
1978, Horror, Kirk Douglas
3:00 am Flight to Mars
1952, Science Fiction, Cameron Mitchell

MONDAY 12/12
9:00 pm Planet of the Apes
1968, Science Fiction, Charlton Heston
1:00 am Planet of the Apes
1968, Science Fiction, Charlton Heston

TUESDAY 12/13
9:00 pm Beneath the Planet of the Apes
1970, Science Fiction, James Franciscus
1:00 am Beneath the Planet of the Apes
1970, Science Fiction, James Franciscus

WEDNESDAY 12/14
9:00 pm Escape from the Planet of the Apes
1971, Science Fiction, Roddy McDowall
1:00 am Escape from the Planet of the Apes
1971, Science Fiction, Roddy McDowall

THURSDAY 12/15
9:00 pm Conquest of the Planet of the Apes
1972, Science Fiction, Roddy McDowall
1:00 am Conquest of the Planet of the Apes
1972, Science Fiction, Roddy McDowall

FRIDAY 12/16
9:00 pm Battle for the Planet of the Apes
1973, Science Fiction, Roddy McDowall
1:00 am Battle for the Planet of the Apes
1973,Science Fiction, Roddy McDowall

SATURDAY 12/17
8:00 pm The Hidden 2
1992, Science Fiction, Kate Hodge
12:00 am The Hidden 2
1992, Science Fiction, Kate Hodge
3:00 am The Monitors
1969, Science Fiction, Guy Stockwell

SUNDAY 12/18
3:00 pm The Giant Spider Invasion
1975, Science Fiction, Steve Brodie
4:30 pm The Hidden 2
1992, Science Fiction, Kate Hodge

SATURDAY 12/24
2:00 pm Santa Claus Conquers the Martians
1964, Science Fiction, John Call
4:00 pm The Hidden 2
1992 Science Fiction, Kate Hodge
8:00 pm George's Island
1991, Fantasy, Ian Bannen
12:00 am George's Island
1991, Fantasy, Ian Bannen
3:00 am Santa Claus Conquers the Martians
1964, Science Fiction, John Call

SATURDAY 12/31
2:00 pm Dinosaurus!
1960, Science Fiction, Ward Ramsey
4:00 pm It Came From Beneath the Sea
1955, Science Fiction, Kenneth Tobey
8:00 pm House 4
1992 Horror, William Katt
12:00 am House 4
1992 Horror, William Katt
3:00 am She Demons
1958, Horror, Irish McCalla

FTL NEWSFEED

FTL (Faster Than Light) *Newsfeed* is the Sci-Fi Channel's fictional news feature from 150 years in the future. A 60-second, daily, interstitial news update, it is one of the many information and entertainment services provided by Commlink, the total communications system of the year 2144. Transmitted from an orbiting space station, *FTL Newsfeed* is set in a virtual reality newsroom, providing information delivered by a virtual reporter. Stories span futuristic issues about tomorrow's population and politics. It covers a world very different from our own, but resonating with much that is familiar to us today.

FTL Newsfeed airs Monday through Friday at 2:58 pm, 7:29 pm and 11:29 pm; Saturday at 3:59 pm, 5:59 pm; Sunday at 11:59 am, 12:59 pm 4:59 pm.

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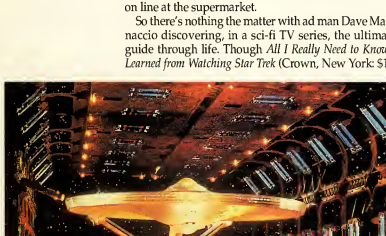
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Star Trek isn't just a TV show. It's also a navigational guide to life in the 1990s.

BY LAWRENCE TUCKER

PEOPLE SEEK WISDOM IN THE DAMNEDEST PLACES. Some go to ashrams, some go to Yale. Some scale the Himalayas in search of monks who talk like Yoda; some burn the midnight oil poring over Heidegger, Hegel, and other names from Philosophy 101. But true philosophers—literally "lovers of wisdom"—know that you take your wisdom where you find it, even if it's in a *Reader's Digest* snatched from the racks while you're waiting on line at the supermarket.

So there's nothing the matter with ad man Dave Marinaccio discovering, in a sci-fi TV series, the ultimate guide through life. Though *All I Really Need to Know I Learned from Watching Star Trek* (Crown, New York: $14, 128 pp.), is one of a host of recent books that take their titles from Robert Fulghum's bestselling *All I Really Need to Know I Learned in Kindergarten*, it's part of a publishing tradition that dates back to Benjamin Hoff's *Tao of Pooh* and the granddaddy of them all, Robert Short's 1964 *The Gospel According to "Peanuts."*



Every situation you face in life has already been faced by the crew of the famous spaceship Enterprise. *Marinaccio helps you understand the strange life-forms and alien civilizations you encounter every day.*

Marinaccio, a fortyish bachelor and self-confessed couch potato who (despite weekly workouts and plenty of girl-chasing) sports a potbelly is both disarmingly self-confident—"I already know what's necessary to live a meaningful life," he reports, "and it isn't all that complicated"—and disarmingly modest. "For years," he admits, "I've related everything in life to *Star Trek*. But why not? Captain James Tiberius Kirk is the most successful person I've ever observed. He's a great leader, a good manager of people, dedicated, moral, adaptable, at the top of his profession, gets the girls, is well known and respected. There are worse role models."

In fact, Marinaccio sees his hero as an upholder of all the old virtues, a figure of resourcefulness, tolerance, and decency. Where a hundred years ago young men were inspired by Kipling ("If you can keep your head when all about you / Are losing theirs and blaming it on you/ …you'll be a Man, my son!"), now, according to Marinaccio, they can learn the very same lesson from the captain of the *Enterprise*: "If you can keep your head in a crisis you've got a fighting chance."

The book finds many other lessons in *Star Trek*, most of them deceptively simple, from the benefits of traveling light—"No one on the *Enterprise* has very much stuff"—to the importance of a satisfying resolution: "End every episode with a smile."

As a writer, Marinaccio is so laid-back that he can open a chapter with, "I'm not sure how old Mick Jagger is, but it must be somewhere around fifty"—as if ten minutes' research was more than he could manage. (For the record, Mick turned 51 this summer.)

At 128 large-type pages, this breezy little book is exactly the right length; you can read it in an hour, and along the way you'll be entertained and occasionally even enlightened. You'll also get glimpses of Marinaccio's own past, including his years as a Catholic schoolboy (though the nuns tried to teach him the Golden Rule, they weren't as convincing as Captain Kirk), his work in a home for the retarded (where, in emulation of the "neutral zone" between the Federation and the Klingons, he turned one room into a "cool-down area" for problem patients), and his failed attempt to become a professional comic ("Standing onstage before an audience, even if the audience is only your classmates, is one of the few places in life where you can experience tremendous fear without being in any real physical danger.").

One of Marinaccio's conclusions should be of particular interest to sci-fi fans. "Of all the things that *Star Trek* teaches us," he says, "the simplest and the most obvious is that mankind's future is in space…. The unknown is not to be avoided. It is to be examined, understood and accepted."

Let's hope Congress reads this book the next time NASA appropriations come around.

The Wolf Man *($19.95, 266 pp.);* ***House of Dracula*** *($19.95, 188 pp.); both edited by Philip Riley; MagicImage Filmbooks.*

Were Americans ever so innocent that they were actually scared by movies like The Wolf Man? Apparently so. According to the first of these books, "business was

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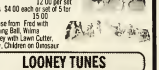
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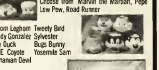
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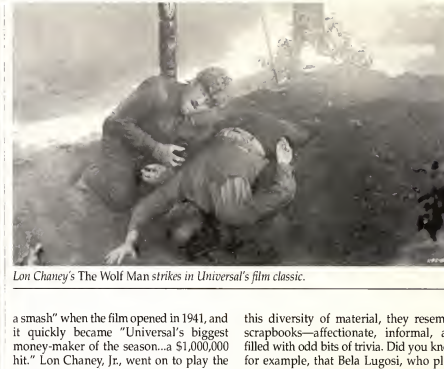
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a smash" when the film opened in 1941, and it quickly became "Universal's biggest money-maker of the season...a $1,000,000 hit." Lon Chaney, Jr., went on to play the same part in *Frankenstein Meets the Wolf Man* (1943), *House of Frankenstein* (1944), and House of Dracula (1945), all of them box-office successes. (See *Frankenstein* theme week airing October 31 to November 4 on the Sci-Fi Channel.)

Universal was Hollywood's preeminent purveyor of horror movies in the 1930s and 1940s, responsible for bringing to the screen such classic figures as Frankenstein, Dracula, the Mummy, and the Invisible Man. (A decade later it would give the world the *Creature from the Black Lagoon.*) As the late John Carradine notes in his introduction to the second of these books, "Disney has their cartoons, MGM had their musicals, but Universal is known for their monsters."

By today's standards, movies like *The Wolf Man* and *House of Dracula*—the second of Universal's multimonster horror-fests teaming Chaney's Larry Talbot with Dracula (played by Carradine) and Frankenstein's Monster (played by Glenn Strange), as well as a mad scientist and his hunchbacked nurse—seem corny and naive; the pleasures they offer are primarily nostalgic.

But those pleasures are nonetheless real. Fortunately for nostalgia buffs, MagicImage Filmbooks has been publishing the original shooting scripts of the classic Universal horror films; the titles above are, respectively, volumes 12 and 16 of the series.

While the scripts themselves, in their original typewritten format, are the centerpieces of the books, they're accompanied by detailed background articles, interviews, lobby cards, studio publicity ("One Monster Would Be Terrific.... But Here Are FIVE To Bring You Five Times the Thrill!"), cast biographies, personal memoirs, and plenty of behind-the-scenes photos (though the Dracula volume unaccountably lacks a shot of Strange without his makeup). Thanks to this diversity of material, they resemble scrapbooks—affectionate, informal, and filled with odd bits of trivia. Did you know, for example, that Bela Lugosi, who plays Maria Ouspenskaya's gypsy son in *The Wolf Man*, was actually five years older than she was? Or that the werewolf's face was made from Asian yak hair? Or that the dead trees of that film's cheesy, fog-shrouded forest had already done service in *All Quiet on the Western Front* and *Flash Gordon's Trip to Mars*? Or that Jane Adams, *House of Dracula*'s sexy hunchback, was (or so she claims) found to have, at the age of four, "the second highest I.Q. in the State of California"?

Both movies—this is the oddest trivia of all—once bore the same working title, *Destiny*, with which, for some reason, Universal was enamored. (It was also a working title for *House of Frankenstein.*) Both benefited from the sure hand of Greek immigrant Janus Piccoulas, who—as a profile in the first book reveals—arrived in Los Angeles in 1906, shortly after the San Francisco earthquake, and, as the legendary "Jack P. Pierce," became Universal's presiding makeup genius. Both films may have benefited—though perhaps the opposite—from their timing: *The Wolf Man* opened on December 9, 1941, just two days after Pearl Harbor; *House of Dracula* opened on December 21, 1945, while our victorious servicemen were still returning home from overseas. Whether the horrors of war curtailed the taste for cinematic ones—or, conversely, whether real-life events created a need for escapist entertainment—is impossible to say.

One thing that's clear is that the 6-foot-3 inches Lon Chaney liked to drink. Scream queen Evelyn Ankers, his *Wolf Man* costar, puts it delicately in her foreword: "It appeared that Lon and his friends, Andy Devine and Broderick Crawford and a few others, were imbibing a bit too much and getting into wrestling matches, which usually destroyed the dressing room trailers." Cameraman Phil Lathrop concurs: "I remem-

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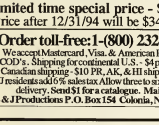


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ber that Lon Chaney was usually drunk. In the evening he and his pals...would get loaded and trash out their dressing rooms." John Carradine also recalls him with the same pair of "drinking buddies" at "the local watering hole after hours." But ex-stuntman Paul Malvern, *House of Dracula's* producer, puts a happier spin on it all: "When we went on location [for *North of the Klondike*]...the three of them didn't have to worry about keeping warm. If they weren't beating the hell out of each other, they drank enough to generate enough heat to keep us all warm!" His conclusion? "There never was a nicer guy. He got along with everybody."

Jack's Life: A Biography of Jack Nicholson *by Patrick McGilligan (W. W. Norton, Hard cover:$25.00, 478 pp.).*

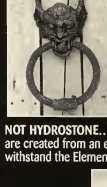
Hollywood's most recent werewolf, Jack Nicholson, does not get along with everybody—which may be one key to his appeal. But it's easy to see, in reading about his career, that from his humble New Jersey beginnings (where the movie-struck boy took tickets and sold popcorn at his neighborhood theater) through his rise to international celebrity, Nicholson has been wonderfully adept at selling himself, flashing his famous lupine grin, and controlling his personal demons. McGilligan notes that most acquaintances from the early days remember Nicholson as "immensely likable." A high school teacher describes him as "engaging and polite to the core," and acting coach Jeff Corey remembers him, years later, as "a very agreeable kid." Later still, at the 1966 Cannes Film Festival, with his first hit, Easy Rider, still three years in the future, "He just smiled at everybody," a producer recalls. "His gimmick was to approach people like he was old friends with them."

McGilligan's warts-and-all biography shows how a sassy, articulate, extremely private person turned into one of Hollywood's hardest-working and highest-paid stars—and, along the way, became the windy, bad-tempered, and somewhat paranoid figure of recent interviews, giving vent, the author says, to "a deep, residual fury" (the sort of fury that, though it's too recent to have been included, may have led him to batter a stranger's automobile with a golf club during a minor traffic dispute).

Judging from *Jack's Life*, the changes in him have a lot to do, predictably, with power and money. "Nicholson," a columnist confides, "once told me he's made more money than he could ever want or spend." But one also has a sense that the aging actor is increasingly conscious of time and options running out—a concern that might make anyone impatient, especially a man as driven and ambitious as Nicholson.

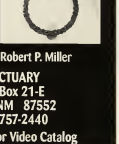
This summer's modest hit *Wolf* does not appear in the book except as one of several upcoming projects; but it's clear from this biography that, even from the start, there's always been a lot of wolf in Jack. □

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GENERATIONS GAP

Continued from page 55

isn't an expletive or two in the movie—we'll still probably get a PG."

The one thing that Braga has found a bit perplexing, and occasionally annoying, is the fans' insistence on knowing everything there is about the series—including illegally obtaining copies of scripts before they're aired and giving away secrets of the film. According to Braga, the movie's script was posted on Internet and other on-line services literally a week after he and Moore had finished it.

"You know, it's impossible to keep secrets—this is *Star Trek*," Braga admits. "It's disappointing to us though, because we worked long and hard on it. But, on the other hand, an intensive obsessive interest is better than no interest at all. The only thing I would say to fans who are interested enough to read the script is that reading the script vs. seeing the film is like looking at the blueprint of a house and seeing the completely furnished landscaped home. You can't. It's a blueprint. You can tell everyone absolutely every bit of the movie, but it's not meant to be read, it's meant to be seen; and I think even people who didn't like the script when they read it are going to find themselves enjoying the film. There's no comparison.

"I have mixed feelings about people who do that. I think from a legal standpoint they're breaking the law just by looking at the script. One guy even came up to me at a recent convention and asked if I would sign his *Generations* script. I told him 'no.'"

Star Trek entered Braga's life immediately after his graduation from the University of California, Santa Cruz, when in 1990 he received an Academy of Television Arts and Science writing internship. It was at this point he was brought to *The Next Generation*, serving as staff writer for seasons four and five, story editor for season six, and writer-co-producer for the final seventh season.

"I stopped reading science fiction when I was about sixteen, though I always loved it," says Braga. "I still find most science fiction novels to be adolescent and not very interesting, but...out of every hundred novels there are one or two that are ingenious. But since I've worked on *Star Trek*, I've certainly grown a renewed appreciation for both science fiction and *Star Trek*."

Although he is still often criticized for not having seen the original series, Braga takes great pride in this.

"When I came to work here, I was told that one of Gene Roddenberry's dictums was 'Don't do anything the original series did,' and I figured I hadn't seen the original show, so why risk mimicking it by seeing it? It is kind of fun, though, to say I never saw it, just to see people's reactions. I would like to see it, and Ron keeps saying he'll pull the best episodes for me to watch, but he just hasn't gotten around to doing it. I was a big *Twilight Zone* fan, though, and I liked the *Outer Limits* too, but not as much. And that's a good analogy, because I really think of *Star Trek* as *The Twilight Zone*, where you can do fantastical stories."

The partnership between Braga and Moore began with a script entitled "Reunion" for the fourth season; a couple years later, they again paired their talents for the episode "Aquiel" (which Braga isn't particularly fond of). This, of course, led to the season finale and the movie.

"We just sit in a room and one of us types and the other talks," says Braga. "If I were to sit down and look at the *Generations* script, it would be impossible to determine who wrote what. Our minds truly meld together. I have never experienced that with any other collaboration. And we're very comfortable with each other. We're very good friends and one of the important components in a good collaborative relationship is being able to say 'no' and 'I don't like that' to each other, and being critical during the experience. It also has to be fun."

At 29, Braga is a *Trek* veteran and is still having fun. He's since moved on to a position as writer and producer on the new *Star Trek* off-shoot series *Voyager*.

"My goal is to continue to do inventive stories that engage people. Having done so many *Star Treks* and with *Deep Space Nine* on the air, it's getting tougher and tougher," he admits.

"*Voyager* is about a small starship of 150 people catapaulted light years away from home to a distant region of the galaxy that has never been explored, and it's going to take 75 years for them to get home. They're also in a new, dangerous, and unexplored region of space. We really wanted to capture the adventurous spirit of the original series—where there are no familiar faces and no more Starfleet. That's the basis of it."

In the end, Braga admits that going where no man has gone before has been the ultimate goal, though he admits his strongest asset has always been his imagination.

"I'm not sure how the imagination works, and if I did, I would have an informercial, I guess," he laughs. "And I don't know every little thing about science. I know more than the average person, but in reality the key to writing *Star Trek* is not knowing about science that *exists*. It's about creating science that *doesn't exist*, and you don't need to know science to do that. What you need is the right kind of imagination. What we do on the show is really to explore existing science fiction ideas and create new ones and, hopefully, *Star Trek* in that regard has been responsible for paving new roads in science fiction. I think there has been writing in a few shows we've done in the past that has really pushed the limits. In a way we're like theoretical physicists who know nothing about physics—we just come up with what we think is dramatically interesting." □

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VIDEOS

Continued from page 36

in *The Night the Earth Stood Still*, but it's a reasonably safe bet he'll be pretty important in future volumes.

The story is largely carried off by the meticulous attention paid to atmosphere. Giant Robo is fairly bursting at the seams with capital-T technology, insanely retro designs for planes, trains, and automobiles, and surreal flashbacks to Von Folger's acts of destruction.

If *The Night the Earth Stood Still* has one failing, it's in the English-voice acting. Giant Robo is supposed to be high SF adventure, in the traditions of *Flash Gordon*, *Star Wars*, and E.E. "Doc" Smith's *Lensman*, but half the time the dialogue sounds like it's being read off a page in a recording booth. It's too bad; some real zingers lose their punch from so-so delivery.

Be warned: the ending is a cliffhanger, designed to pull you into Robo's continued adventures.

Trauma. (Worldvision): The latest film from Italian shockmeister Dario Argento is, without question, his most commercial venture, eschewing his renowned combination of heavy gore and surrealistic imagery in favor of a much more coherent story and a supporting cast of recognizable faces. On the surface this might appear to be just another *Friday the 13th* clone, with a maniac on the loose. But scriptwriters Argento and T.E.D. Klein avoid the hoary cliches by giving us strong characters and a barrage of red herrings, while offering further proof that Dario is one of the most stylish directors in the horror field today.

The plot revolves around a faceless killer who's aptly nicknamed the Head Hunter by the media, due to a penchant for decapitations. This psycho goes to work every time it rains, with the victims usually connected in some way to Asia, beginning with her loopy psychic mom (Piper Laurie). Included in the roster of potential victims is the ubiquitous Brad Dourif as a freaky physician, Frederick Forrest as the head of a sinister clinic, James Russo as a detective, and Chris Rydell (son of director Mark Rydell) aiding angst-ridden Asia in her search for the murderer's identity—as well as the obligatory love interest.

As usual, Argento doesn't skimp on graphic violence (FX courtesy of Tom Savini), but unlike most modern-day cinematic slaughter-fests, his interests lie more in the psychological texture of his characters than in simple, cheap thrills. Fans of Argento's work will undoubtedly be disappointed by this move toward the (relative) mainstream, but even though *Trauma* is far from his best work, this intelligently crafted, suspenseful tale manages to put most American horror products to shame.

Steve Puchalski

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Brain Twister

BY ED FLIXMAN

WARNING: This month's quiz could be a threat to your mental health!

And if this quiz doesn't do it, the Sci-Fi Channel has a week lined up guaranteed to make you "insane in the membrane." November 14 through 18 is "Bad Brains" week, featuring such "cerebral" thrillers as *The Brain Eaters*, *Creature With the Atom Brain*, *Fiend Without a Face* (featuring flying brains!) and the always "mind-blowing" *Scanners*. So fire up your gray matter, sharpen your pencils, and match the "brainy" thrillers listed to the appropriate plotlines, listed below. A primary source for the preparation of this quiz was Michael Weldon's *Psychotronic Encyclopedia of Film*.



David Cronenberg's 1980 film Scanners *featured humans with deadly telekinetic powers.*

A. The Brain (1965)
B. The Brain Eaters
C. The Brain That Wouldn't Die
D. Brain of Blood
E. Creature with the Atom Brain
F. The Brain from Planet Arous
G. Brainwaves
H. Brainstorm
I. The Brain Snatcher
J. The Brain (1988)
K. Donovan's Brain
L. Brain Damage
M. The Brainiac
N. The Man With Two Brains
O. Brainscan

1. A mad scientist grows a giant brain, which he uses to control the minds of unthinking television viewers.

2. Amazing Z-grade Mexican film about a long-dead nobleman who keeps his youthful appearance by chomping down bowls of human brains.

3. A young man learns that the secretions of an eel-like creature are useful for getting high as a kite. He doesn't realize that while he's stoned out, the creature is drilling into other people's heads and is eating their brains.

4. A maniacal giant brain named Cor takes over the body of John Agar; another giant brain named Vol takes over his pet dog. Then the two brains fight.

5. The first cinematic adaptation of Robert Heinlein's *The Puppet Masters* stars Ed Nelson (who also produced) as a scientist trying to defeat an invasion of hairy parasites in a small town. The final reel has a brief appearance by Leonard Nimoy (under heavy makeup).

6. After an accident, wreckless driver Jason Evers keeps the decapitated head of his fiancée alive in his laboratory. She isn't pleased. When Evers finds a body donor (a pinup model who thinks she's having scars removed from her face), the head uses her newly discovered telepathic powers to free the monster that Evers keeps locked in his closet.

7. Scientist Kent Taylor conducts brain transplant experiments in his tropical hideaway; his work produces a creature named Gor (yes, another Gor), who spends much of the picture running around the Philippines carrying the director's wife around.

8. Future first lady Nancy Davis [Reagan] watches helplessly as the mind of her scientist boyfriend (Lew Ayres) is taken over by a killer brain that he keeps alive in a tank.

9. Brilliant scientist Michael Hfuhruhurr escapes the misery of his unhappy marriage when he falls in love with a female brain.

10. Tony Curtis plays an unhinged scientist who brings a woman back to life, using the brain of a murdered girl. The survivor then finds herself stalked by the same killer.

11. An unhappy teenager gets hooked on "the ultimate video game" and finds himself matching wits with a homicidal video entity called the Trickster.

12. Scientists develop a helmet device that conveys recorded experiences from one user to another. One such recording causes insanity and death.

13. Jewel thieves implant a control device in the brain of a Vietnam veteran so they can use him as their obedient slave and hit man. With various scenes deleted or added, this picture is also known as *Psycho-a-Go-Go* and *Blood of Ghastly Horror*.

14. Boris Karloff plays a mad scientist out to win the love of his pretty young lab assistant by swapping brains with her fiancé.

15. The German remake of #8.□

ANSWERS:

1. J, 2. M, 3. L, 4. F, 5. B, 6. C, 7. D, 8. K, 9. N, 10. G, 11. O, 12. H, 13. E, 14. I, 15. A

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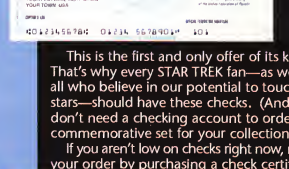
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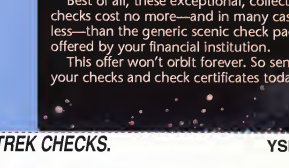
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